

* № 4046.327



GIVEN BY

Sewall

Boston Public Library

Do not write in this book or mark it with pen or pencil. Penalties for so doing are imposed by the Revised Laws of the Commonwealth of Massachusetts.

This book was issued to the borrower on the date last stamped below.

Fe 14 '47

Oct 13 '48

PRACTICAL PSYCHOLOGY

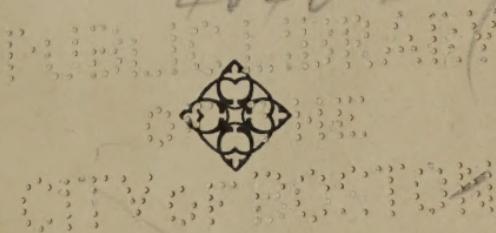
Mrs. Ref 13
3

Practical Psychology of Voice *and of Life*

By
W. HENRI ZAY

THIRD EDITION

4046.327



G. SCHIRMER, INC.
NEW YORK

2285
2286

Sewall

March 9. 1925

#

4046.327

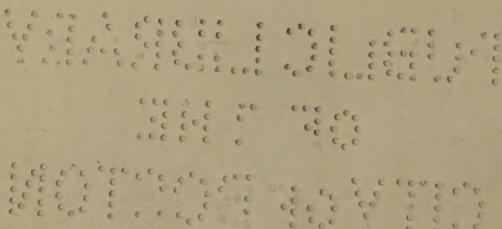
COPYRIGHT, 1917,

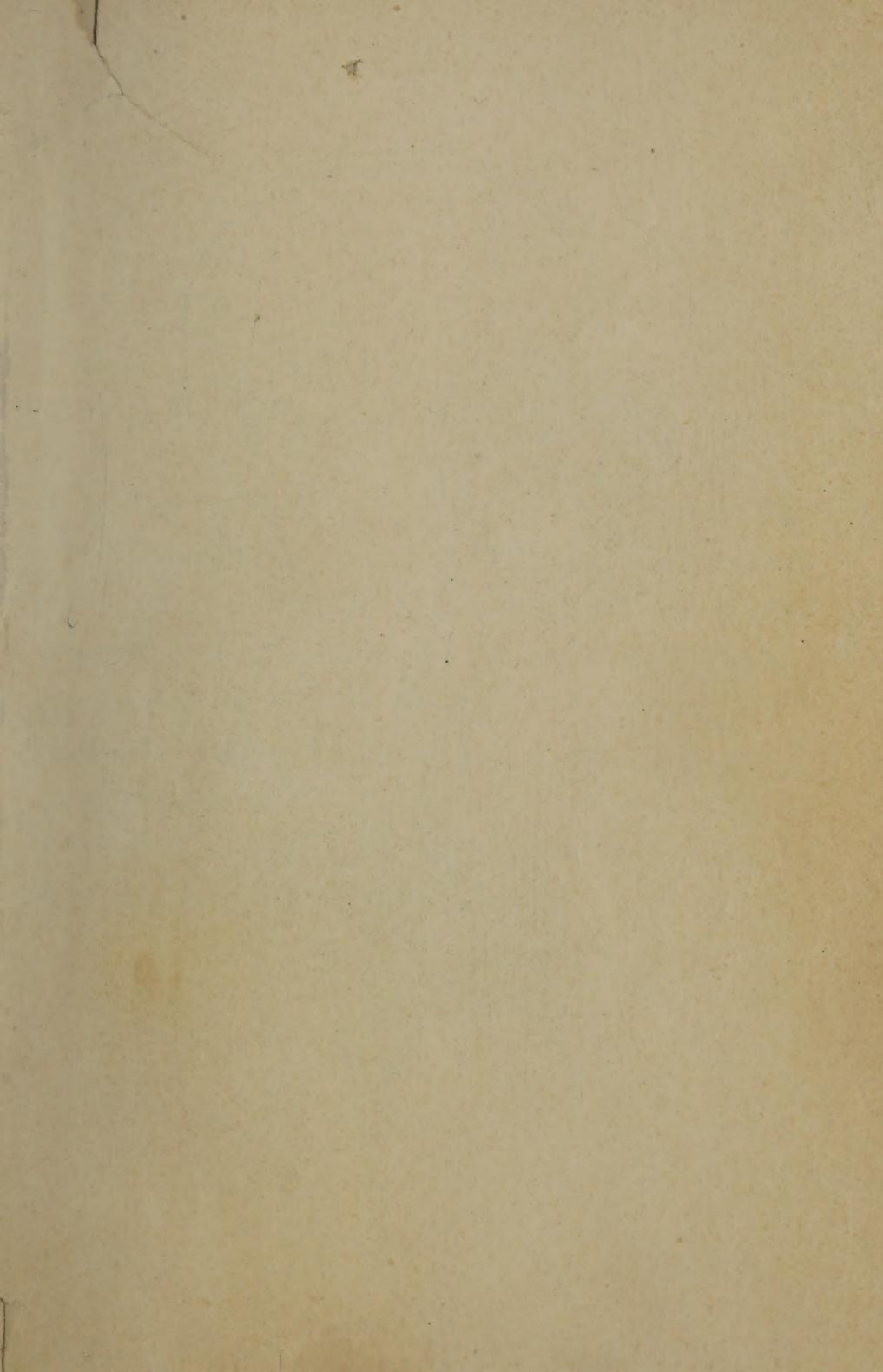
BY

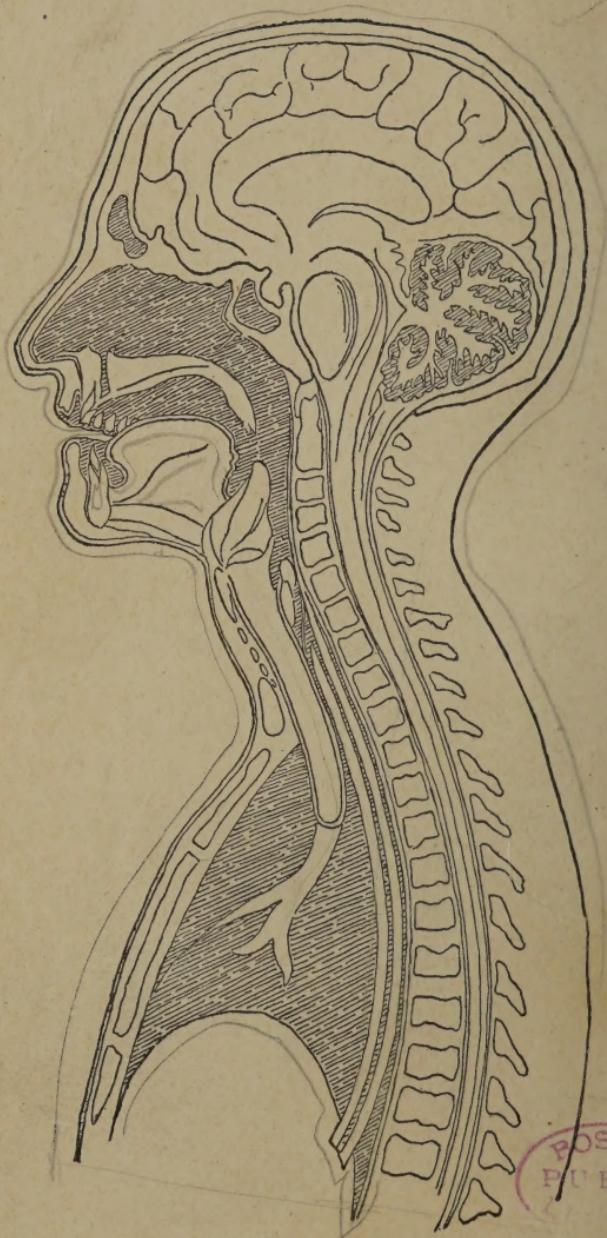
G. SCHIRMER, INC.

27461

Printed in the U. S. A.







TO THE READER

WHEREVER I can find it, I lay hold of knowledge suitable to my purpose. Whoever finds in these pages bits of himself or any one he has heard of, may appropriate or give credit as he wills. For myself, I am grateful to thinkers and writers of all ages, and to prospective readers who impel me to write on a subject which compels me to undergo a soul-searching analysis, in order to convert a formless mass of knowledge and experience into a definite Science.

METAPHYSICS has been described as an unusually obstinate attempt to think clearly. It is not given to every one to be a metaphysician, and if the student finds more psychology in these pages than he can readily assimilate, he need not despair.

If he will mechanically follow out the directions which are given in detail for the practical working out of voice control, he will most probably attain to a new condition of receptivity; then a reperusal of the difficult pages, and an "unusually obstinate attempt to think clearly," will lead to an understanding hitherto impossible.

The policy of this book is constructive; at the same time, as the Latin proverb says, "he who spares the bad hurts the good," so a certain amount of tearing down is necessary. But I claim that nothing has been torn down without erecting something more substantial and satisfactory in its place.

THE business of Science is to know. A number of the statements in this book appear in print for the first time, but they must not be regarded as theoretical in the sense that they have not been tested. Each statement has been demonstrated over and over again by actual experience, and so may fairly claim in that sense to be thoroughly Scientific.

“BOOKS ARE BUT RECORDS”

THREE must be a page one, but the beginning of this book dates from the beginning of thought by the human species.

The continuity of thought throughout the ages has created ideas and knowledge, some of which must flow through this book, which, acting as a record, will bring the ideas and knowledge to the notice of the student.

The result of the ideas, and knowledge, and experience, is brought up to date and expressed in the personality of humanity, which interesting subject is discussed throughout the following pages. The conclusions here recorded, have been influenced somewhat by the study of my own organization and that of those whom I have been privileged to teach during a period of more than twenty years, most of which has been spent in London, England.

W. H. Z.

New York, 1917.

CONTENTS

	PAGE
TO THE READER	v
VOICE	1
Practical Psychology—Contemplations	
THE BODY MUST BE REGARDED AS THE SUPPORT OF THE SOUL	6
BREATHING	8
Breath-Control—The Effect of Holding the Breath—The Momentary Starvation of the Blood	
THE VOCAL TRACT	16
The “Operatic Timbre”	
A WORD HERE ABOUT LANGUAGES	18
DICTION	21
Diagram Showing Cavities in Vocal Tract, and Larynx	
“ON THE TIMBRE”	24
What is the <i>Timbre</i> ?—White Voice—Fake Singing	
THE “OPERATIC TIMBRE”	27
RESONANCE	28
Exercise on <i>Too</i> —Exercise on <i>Nee</i> —Exercise on <i>Len</i> —Nasal Resonance—Exercise on <i>Len-leh- lee-en-eh-ee</i>	

	PAGE
OPENING THE MOUTH	42
THE TONGUE	44
EXERCISE ON <i>Nee-eh-en</i> (<i>ah</i>)	46
Exercises on <i>Len-len-len</i> —The Entire Body Must be Prepared—Poise <i>versus</i> Pose—Exercises on <i>Nee-oh-oo</i> —Exercises on <i>Enivre</i>	
YOUTH IS A WONDERFUL THING	60
AGILITY IN PRONUNCIATION	63
Exercises on Various Syllables	
UNCONSCIOUS AND SPONTANEOUS	70
SCALES	71
Various Exercises	
THE TRILL	77
Exercise	
VOCALISES AND EXERCISES (COMMENTS ON)	80
THE "OPEN" TONE	82
THE WOBBLE	85
THE EAR—OFF THE KEY—OUT OF TUNE	86
REGISTERS	88
THE VOICE THE BAROMETER OF HEALTH	91
WALKING	93
PRONUNCIATION	95
TEMPO	97
SOME BODIES ARE NATURALLY SLOW "Eat less—Breathe more"	99

	PAGE
PHRASING	102
INTERPRETATION	104
CREATING ATMOSPHERE	108
ATTACK	110
MESSA DI VOCE	111
DARK TONE	113
THE LUNGS	114
A-R-T Does Not Spell Insignificance	
TO TEACHERS	116
PRACTICE	117
THE "BIG" OBSESSION	119
A CONTEMPLATION ON CONTEMPLATION	121
THE SPEAKING-VOICE	124
READING—MIND-FORMING	126
SCIENCE	128
CARUSO	132
MENTAL TONICS	134
PRACTICAL PSYCHOLOGY	137



PRACTICAL PSYCHOLOGY

VOICE

Voice should be the spontaneous expression of one's personality. The study of voice may be made the means of discovering the soul-forces which, combined with the physical energies, make up the personality. The vocal sound vibrating in the chest makes one conscious of certain psychic energies, which are liable to lie dormant. One not only becomes conscious of their existence, but of their approximate focussing point, and there naturally follows a desire to control these newly found energies; so a stimulus and new interest is thus created.

The conscious control of the physical and psychical energies, so that in combination they can be freely used to express the impulse of the moment, becomes a science for which I have adopted the name

PRACTICAL PSYCHOLOGY

which means that the spirit, receiving an impulse, either mental, emotional or intuition, finds ready a highly sensitive, trained body, which will automatically express what it feels. The attainment of this ideal shall be the dominating thought throughout these pages.

* * *

*

The name "Practical Psychology" most aptly describes the quality of this science, for it exercises an influence so inspiriting in daily life, that it lightens trouble and accentuates the joy of living.

It creates in one the desire to live more nobly, healthfully and happily, helpfully, and hopefully; it creates also an expansion of spirit, which gives to the individual not only self-help for all occasions, but a generous overflow, which extends to all around him and enables him to extend help to others; in this he finds the greatest satisfaction of all. His generosity leads to more strength; the more he gives, the more he grows, for, in the process of giving, he acquires an understanding which opens up to him new and unlimited sources of strength.

The strict classification into chapters seems undesirable, so I am going to write this book in a series of

CONTEMPLATIONS

which will enable me to roam where I like in the field of illustration, and leave me free to be as serious or, if you please, as frivolous as I like in the exposition of the subject.

This leads to the contemplation that I must write on this most serious subject, and not offend the reader by becoming dull; a most terrifying contemplation, had I not the spirit of Practical Psychology urging me on, insisting that it shall be explained and exploited in an interesting fashion, and even made fascinating.

The sense of seriousness that bores is rightly shunned by all people. Yet here is a subject which I am sure is the most serious in the world, which exercises an influence so inspiring and soul-invigorating that it leads to positive gayety.

There are those who mistake dullness for seriousness, and there are those who pretend that their dullness is seriousness, but their posings never deceive one with the psychical eye or intuitive understanding. I should like to teach them to be really serious, so that they may be buoyant and gay.

The state of boredom is a condition of unrest and dissatisfaction with the present. It is a state of inner ferment, and striving after new interests. In this condition there is some hope; it shows that the spirit is ripe for an advance in understanding; it needs stimulus, and though there may be little or no enterprise, there is some virtue in it, even though it be of negative character. It is far superior to a state of smugness, which is the limit of presumptuous ignorance.

When one considers that the voice is used continually in speaking or singing as an instrument to express the complicated thoughts and feelings of the individual, it is most amazing to observe the very casual treatment which, in the majority of cases, it receives, and this in cases where the very livelihood depends upon its condition.

Voice should be an inspiration, and not a handicap, to every one, singer or speaker, and every human being should study it for general health, if for no other reason.

Practical Psychology is so very all-embracing in its influence; it affects every and any department of life and living. It is the dominating creative force of the Ego, being expressed through the lithe and expressive body. It gives a masterly quality to one's work even in ordinary tasks, and creative character and authority if engaged in art-work of any kind; it gives inspiration and intuitive impulse to the thinker, and freedom to the man simply living, who, feeling its inspiration and healthful glow, rejoices in the possession of a fearless, germ-resisting body.

Practical Psychology is a development on breathing; it is the thing I found last, and I give it to you first, because comprehension and understanding of this force ought to be made more facile, by having your whole being in a condition of eager receptivity.

You will notice that the "whole being" must be active and receptive. It is the whole of your forces and energies

to which I appeal, not merely the intellect. To really know and understand Practical Psychology, one must feel it. Before that stage of progress is reached, I may make you scan or regard the knowledge, and discuss with yourself the probability of the truth of these assertions, and even convince you of their possibility, but a true understanding of the subject will be yours only when by practice you have felt the forces working within you.

Sometimes I think that I should write two books, one on Practical Psychology, and the other on Voice. But then one might write dozens of books, embracing subjects all the way from Singing to Carpentering, and find the dominating principle the same in each.

Except that Practical Psychology is more expressed in living art than in plastic; more in the emotional sound of the voice or the lithe expressive movements of a dancer, than in a plastic figure or a painting.

Indeed, the highest aim of the plastic art is to express the feeling of movement animated by the spirit inhabiting the figure, and the painter endeavors to depict the livingness and soul-force of his model; even in landscape there is the Spirit of Nature which must be suggested, so that we get the feeling that it has grown, and is still growing, that it is a live landscape, and not a dead one, or even a preserved one.

To do any of these things there must be acquired a highly trained technic, and if the soul is to express itself in a high sense, its instrument of expression, which is the body, must be also trained to a technic to automatically express its moods, emotions, and upward strivings.

As we all make our own bodies, we should be at some pains to make one that will at least be useful if not ornamental; it should be a useful aid to soul-development, and not a hindrance. A clumsy, over-fat body smothers the

best impulses of the spirit, which never has a chance to free itself from the dead weight of physical flesh, and soar into realms of idealism, where it receives genuine impulses to higher all round development. The body should, as Plutarch says, "sit light and easy around the soul," which should not be weighed down with grossness.

THE BODY MUST BE REGARDED AS THE SUPPORT OF THE SOUL

It was only when the physical pleasures were abused, that the body came to be regarded as the contaminator of the soul. If the ideal is pursued of making the body an efficient instrument for expressing the spirit which is making it its habitation on this Earth, the body must be disciplined for efficiency, and not indulged for pleasure. This does not mean that pleasures are forgone, but that they are better chosen, and the idea of pleasure changes; grossness is discarded. The body, becoming more sensitive, feels lighter, and also feels full of the spirit within, and, in the companionship with this spirit and the feeling that it is a true soul-support, rejoices.

As a soul-support, we will examine this body a little. We cannot do better than retain the ancient idea, arrived at intuitively, of dividing the body into three sections, the head representing the mental, the chest the emotional, and the rest of the body from the waist downward, the vital natures.

This will suggest a suitable position while standing, so that the pose of the body expresses at once the ability, force and character of the individual.

The position must be one of balance and strength. One foot should be in advance of the other, and the weight of the body should be on the ball of the forward foot.

This is a position of real balance, as the rear foot acts as a brace against any backward impulse, while the body can be bent forward at the hips, and still retain balance without altering the position of the feet. If the weight is on the rear foot, a backward impulse will topple one over unless one catches oneself with the other foot; this would necessitate a change of position.

One should stand erect, with the shoulders well back, and be in such a position that a line dropped from the head would clear the rest of the body—another line dropped from the chest would clear the lower part of the body.

This leaves one in a position with the head, or mental, leading and controlling the chest or emotional nature, and the rest of the body not in evidence at all.

The attention of the audience is attracted to the intellectuality and emotional force of the performer, and the feet and legs escape particular notice. The highly expressive parts of the personality command principal attention, and with the whole body expressive as it should be, who shall say that one part is more deserving of esteem than another, though we are bound to admit that the general of an army is more honored than the private soldier or even the subordinate officers; but all are necessary and each in his place doing his part, makes a perfect ensemble.

The opposite to this position just described is the man who stands with his stomach in advance; this position suggests that he is more interested in food and plenty of it than in the more æsthetic and artistic things in life. He has successfully built up a structure, but the shape of it suggests that he was a better provider than architect.

To stand erect with shoulders squared, and the whole body alive and active and no part over-heavy or over-slow in action, is in itself an inspiration; the upright body reaches out to the blue, and puts itself in contact with the vital currents in Nature which flow horizontally, and so becomes at once receptive and courageous.

Now, having the body in this upright, commanding, expressive and natural position, we will proceed to examine its most important function, namely,

BREATHING.

BREATHING

There are four terms used in describing the act of breathing, each indicating the region of the principal muscular effort required for the taking-in and controlling of the breath in that particular manner. They are

Clavicular or Shoulder-breathing,

Costal or Rib-breathing,

Diaphragmatic or Diaphragm-breathing, and

Abdominal breathing.

We can say at once that the proper breathing, which gives greatest capacity and control, is a combination of the *two middle sections*; and for these reasons: First of all, from the purely physical standpoint, it is the most powerful. The muscles which raise the ribs are the *Latisimus Dorsi* group. They are attached to the ribs in front, and pass around the sides under the arms, and are fastened under the shoulders at the back. These muscles are very powerful and they control the dilation of the chest at the point where the expansion is greatest.

The Diaphragm is one of the most powerful muscles in the body. It forms the floor of the breathing box, and its action can be felt by taking quick breaths in and out, like panting. The outward pressure will be felt at the waist. The diaphragm is shaped something like an inverted basin, and its descent in the centre forces out the outer rim, causing an expansion at the waist-line. When these two movements take place simultaneously (the descent of the diaphragm and the expansion of the ribs), the chest is inflated, and air is sucked in through the nose and mouth.

This is the act of Inhalation. If the chest is expanded, air necessarily rushes in, as there cannot be a vacuum

inside; but the consciousness must not be at the end of the operation; one must think, "I expand my chest and the air rushes in," not "I draw in air through my nose and my chest is blown up." This is a very important point, as the unconsciousness of the vocal end of the breathing apparatus is absolutely necessary if one wishes to acquire skill in the management of the voice.

In the ordinary way, Exhalation would be just the reverse of this, but as a matter of fact it is not quite so. The lungs have, and in fact the whole of the chest has, a natural elasticity, and when this act of expansion has taken place, they are very much stretched, and have a strong inclination to return to their former dimensions. This they will immediately do, and the air will consequently be expelled, unless they are restrained; and in this process of restraining the natural outrush of the breath, and in acquiring the skill to hold it, or to allow it to escape only at will, and in such quantity and such a way as is desired, we learn the art called

BREATH-CONTROL.

It is not necessary to press out the breath; moreover, it is undesirable. It is only when the limit of natural contraction is reached that it is necessary to squeeze out the last bit of breath in the lungs, and that is a point of exhaustion which should never be reached.

This combination of Rib- and Diaphragm-breathing is not only the most powerful combination possible for the control of the breath, but it permits of the greatest possible expansion of the chest, and makes possible the fullest stretch of the lungs that can be acquired. I shall describe the action more completely presently, as I wish here to emphasize one great advantage of this kind of breathing, generally overlooked.

These muscles, besides being powerful in a physical sense, are, on account of their position, of enormous importance in a psychological sense, for they immediately surround the point of concentration of the psychic and nervous energies.

The physical effort necessary in holding the breath centralizes the consciousness in and around the chest, and helps to discover to the student his psychic and nervous energies. The immediate proximity of the breathing muscles to these energies, enables them to act and react on each other, and thus a union of their forces is effected.

The Solar Plexus is a plexus of nerves, with gray matter the same as the brain; it is situated back against the spine, and not in front of the stomach, as is generally supposed by the layman.

The Solar Plexus is a store-house of *Absolute Knowledge*, whose activity requires no thinking. It keeps the diaphragm in motion while we are asleep, and may be regarded as the motive power in that region; the near proximity of the solar plexus and the diaphragm makes their action practically simultaneous.

The Solar Plexus has independent creative force, and originates action. It acts like a storage battery. From whence comes its power? Look at its name, and think of the Ego.

The Diaphragm is both an involuntary and a voluntary muscle; most of the time it is involuntary, but we can by will-power control its action, or stop its action altogether; this we cannot do with the heart, for example, which is entirely an involuntary muscle. When the will is weak or uncertain, as in moments of excitement, all control of the diaphragm is lost and the breath becomes spasmodic.

The more a person is developed, the more he can control at will the action of the diaphragm.

So it can be realized that this combination of Rib- and Diaphragm-breathing not only enables one to hold and control the breath, but enables one also to concentrate and control the psychic forces and combine them with the physical energies, and thus gives full expression to one's best and noblest impulses.

* * *

The objections to *Clavicular* or *Shoulder-breathing* are obvious; first of all, there are no muscles strong enough to hold the breath, so breath taken too high must be controlled by the throat, if at all, and this evidently would cramp and squeeze the throat into an unnatural position, and make a freely produced tone an impossibility. The moving up and down of the shoulders in breathing is unsightly, and as it is also inefficient, no more need be said on the subject.

Abdominal Breathing is merely an extension of the Diaphragmatic. The breath is taken too low, and the diaphragm forces down the stomach and other organs and makes the abdomen protrude. This is not only very ugly, but it has the great fault that it makes Rib-breathing impossible, and thus the lungs are not inflated at the point where the capacity and expansion should be greatest. One cannot breathe in the abdomen, the lungs are not in the abdomen, and the attempt to force an expansion of the abdomen makes the diaphragm press down on the stomach and other organs; this may be very injurious, particularly to women. Besides, it is not effective, as the upper part of the chest is not inflated, and the use of the upper chest, both as a reservoir and a resonance-chamber, is impaired. Some who are very strong may be able to blare out a tone with this breathing not only loudly, but with some brilliance, but as the mind is thinking *stomach*,

the tone sounds *stomach*, and is not a little disgusting in its lack of distinction and charm; or, as an alternative for those who are not extra strong, the failure to use the upper chest properly results in all-round insignificance.

So one can say, breathe as high as possible without raising the shoulders or losing control of the diaphragm; and as low as possible without losing the expansion of the ribs.

The term "deep breathing" is misleading; it should be *full* breathing, or *complete* breathing, or anything which suggests full expansion of the lungs, and not breathing down in the stomach.

The full, complete sensation in taking and holding a breath is as follows:

Stand erect with one foot in advance of the other, with the weight on the ball of the forward foot. Expand the chest by raising the ribs; the expansion is to be felt at the sides under the arms, and at the back. (This can be felt by placing the hands against the sides, fingers and thumbs pointing forwards.) At the same time, the diaphragm descends and a slight expansion is felt at the waist-line, but not much; the diaphragm merely becomes tense, and is prevented from pushing down unduly by the action of the rib-muscles. The hands at the sides form a convenient point of resistance for beginners, and the action should be that of the ribs pressing against the hands—not the hands pressing against the ribs.

The shoulders should be well back, and there should be a stretch across the upper chest over the breast-bone or sternum, which is thus pulled up and should be kept up; it is *the one fixed point of resistance from which the chest expands in every direction except upwards*.

When a full breath is taken, there is felt not only an outward pressure at the sides, back and waist, but a

pleasant stretch of the body, as if two lines of energy, starting from the shoulders, descend in a gentle inner curve, meeting at the waist, then separating again, extend to the lower abdomen just above the legs. This gives a slight tension of the abdominal muscles, but that is quite different from an expansion of the abdomen. This stretch of the body with a full breath, arouses a feeling of fine exhilaration and strength, and the sensation of a healthful, soul-filled body, full of spirit, expansive, and inspired, as indeed it is. For the air drawn into the lungs has been changed to a new product, the great power of which the body instinctively feels, and it gains greatly in this manner a sense of courage, fearlessness, and potential force.

* *

This wonderful change which takes place I will illustrate in the following manner. We all know that when we dine we take food into the stomach, and after various processes it is digested, and converted into protoplasm which nourishes the body, repairs waste tissue, etc.; it is a process fairly well understood, as ignorance of the subject imposes upon us various pains and penalties which we try our best to understand and avoid.

It is a wonderful process, really, yet we, through familiarity with the subject, quite neglect to gape in astonishment at the truly marvelous transformation that takes place.

* *

Suppose I compare breathing with eating, and say that, when we take air into the lungs, the lungs digest it, and convert it into breath or spirit-protoplasm, which nourishes, revives and stimulates the spirit in the body; the process of "digestion" in this case being instantaneous, as we are dealing with finer forces and material.

And surely, when we admit that such material things as meat and bread are converted into protoplasm, we can realize that the air, in which the Spirit of the Universe is already present, can be converted into a new, virile, electric, soul-stirring, psychic energy, the power of which is limited only because the manipulator has not the skill to extend its potential force to anything like its possible efficiency.

The word Breath has become debased by popular usage and is thought of generally as ordinary air. It formerly meant, and does mean, spirit.

Air becomes breath after it is breathed into the lungs. Breath is the spirit extracted from air.

Inhalation is the taking-in of the raw supplies, and Exhalation the expulsion of the refuse or by-products.

In fresh air the supply of this spirit is unlimited, and its stimulating and invigorating properties may be indulged in freely, as the result is always beneficial and there can be no such thing as overindulgence or harmful effect. And those skillful in its use will never need or crave the material or artificial spirit, because they find within themselves a spirit, which is constantly being replenished and strengthened by the breathing, and kept in such good condition that it rejoices in a feeling of natural buoyance and gayety.

THE EFFECT OF HOLDING THE BREATH

It is the *Holding of the Breath* which accelerates concentration, partially arrests physical activity, and makes more acute the action of all the sense-organs.

If one listens intently for a far-off sound, one always holds the breath.

There also takes place a most wonderful and important change in the nature of man; this theory is of tremendous importance; it is an original discovery, and a vital principle in Practical Psychology.

When a breath is taken and held, the breathing process is stopped for the time being.

THE MOMENTARY STARVATION OF THE BLOOD,

by cutting off the supply of life-giving oxygen, results in a temporary subjugation of the Physical energies, and the Spirit, suddenly released from the smothering weight of physical flesh, leaps into control with a swift domination of the whole body; and thus is established the ascendancy of the full power of the Ego.

We know if the "starvation" in this sense be continued too long, that the Spirit is expelled from the body altogether, an event which we instinctively postpone as long as the body is a useful habitation for the upward-striving Spirit.

But little trial flights of a foot or two are not only fascinating and instructive, but they also give a sense of the freedom and strength of the Spirit, and help one to realize that the Spirit itself is a real entity, which has independence of action and a dominating influence.

THE VOCAL TRACT

Having examined at some length the foundation of the voice, we will proceed to investigate the vocal end of the apparatus.

The fact that foreigners, particularly the Italians and French, furnish most of the leading singers in Grand Opera, gives the general impression that English-speaking nationalities have neither the voices nor the temperament for dramatic musical expression.

That there is excuse enough for this opinion one cannot deny, and yet the opinion is a false one. The fault lies, not in the material at hand, but in the ignorant way in which it is used. The Italians and French, in speaking, make much use of the forward and upper cavities of the face; this gives a peculiar brilliancy and "timbre" to the voice. They have also discovered how to use this quality in singing. The result is a deep emotional brilliance which is identified with them, as peculiarly inborn, whereas it is the result of habit, rather than of an inherent physical formation of the vocal tract; and this quality or operatic timbre can be acquired by any one, not malformed.

A significant phase of this situation is the fact that American women have well held their own with the foreigners, while the men are hopelessly outclassed, and thereby hangs a tale, i. e., the explanation.

The American woman is inclined to use the upper medium and even head register of the voice in speaking. This leads to a free use of the forward and upper cavities of the face as resonance-chambers for the tone. She is unconsciously inclined to follow up this tone-placement by pronouncing in approximately the same area. There naturally follows an enrichment of the tone, especially noticeable in the closed vowel-sounds, which gain greatly

in overtones and consequently acquire a singing, resonant quality. When under this natural singing instrument is placed a firm breath-support which gives the tone depth and intensity, *voilà!!* we have the

“OPERATIC TIMBRE.”

Sometimes her tone is too nasal, but as the old Italian masters used naïvely to say, “it is the easiest of all faults to correct.”

The fact is, they discovered that it was more of a help than a hindrance, for as soon as a proper breath-support was placed under it, the nasal quality disappeared; the use of the nasal cavity gave an added brilliancy to the tone, prevented any tendency to throatiness, and the fault, thus transformed by the breath-support, became a virtue. Do not think that this is the experience of the average American woman. Unfortunately, this natural inclination is thwarted in most cases by faults of production, either unconscious or cultivated.

But this explains why some do arrive, while practically no men do, or at least the exceptions are very rare.

The foreign men have also discovered this natural way of using the voice, and they are helped in that respect by their languages, which encourage the use of the forward and upper resonance-cavities.

But even in France and Italy those who become artists are the great exceptions, and some of the worst singing in the world can be heard in those countries. They are not all Carusos in Italy or Renauds in France, nor are they all Chaliapines in Russia.

A WORD HERE ABOUT LANGUAGES

Much unjust criticism has been leveled at the English language by those who say it is not vocal. A better criticism would be that the people who use the English language are not vocal, or that in acquiring intellectuality they have lost elegance of diction. They have arrived at the state of rugged intellectual strength, but are on the road to a more polished style of vocalization, both in speaking and singing.

The intellectuality of the English language has led its users away from emotional expression, but it will also lead them back to it, and in the meantime they will have gained a greater understanding.

Understanding, in the sense used in Practical Psychology, is an appreciation of the properties, qualities and powers of any subject through the union and united action of the intellect and spirit, resulting in cosmic thinking, feeling and willing.

So the present state of the language is a stage of progress; not a state of inferiority, but rather of superiority.

The Anglo-Saxon mind abhors the show of emotion; it is the right instinct, but in art one should be able to illustrate the effects of emotions, as the higher ones are ennobling and consequently beneficial.

English is a language which has arisen and crystallized out of the ferment of all other languages; it is the result of vocalization trying to purify itself and arrive at simplicity and directness.

It eliminates most of the uncouth sounds, such as are caused by several consecutive consonants, and the modified

vowel sounds, and is the language best equipped to express modern intellectual development; it is the vehicle most satisfactory to express present human advancement.

As a language, it is a long way from perfect, but it is the only one that is progressing, or is capable of progressing.

When a language becomes classic, it also becomes dead, and it is dead because it became unsatisfactory and was discarded.

English is the one progressive language, all the others are either stationary or dead. In attaining intellectuality, some emotional intensity was temporarily lost; some of it was intentionally and deservedly lost, but an understanding is being acquired through which all the desirable emotional character which was lost can be regained.

In gaining purity, the style of pronunciation became rather cold; that the language is not cold is proved by the poets; moreover, it is unequaled for the expression of grandeur, and we must not forget that the greatest literary work of all time was written in the English language by Shakespeare.

Language itself has a spirit seeking for freedom: it is the spirit of humanity seeking simplicity and directness of expression.

English has freed itself of ambiguities; it can come out into the open unafraid.

The qualities of the language reflect the qualities of the people. In acknowledging the deficiencies of the English language as generally used, we proclaim the virtues of the foreign languages from a vocal standpoint, especially the Italian and French.

Not the English language is at fault, but the style of diction which has become habitual among English-speaking peoples, and that we may improve by observing the French and Italians, who allow inner impulse to permeate and

color their vocalization. This introduces more "Psychology," which our intellectuality will make "Practical." Thus we have "Practical Psychology" guiding us to a state still more intellectual and more spiritual; and so we have at our command a combination of forces, which is bound to make us more and more *Creative*.

DICTION

We have seen that the English language is thoroughly deserving of respect and even of enthusiasm; but to make it musical both in speaking and singing the diction must be improved. The first thing to discover is, what diction is, and what it is not.

Diction is not merely pronouncing distinctly, but pronouncing in a certain area.

Many people pronounce distinctly, but with a disagreeable, hard tone, that is far from expressive.

The abstract sound of the voice is theoretical, and never heard; one cannot make a tone without pronouncing something. Tone is introduced into the pharynx and mouth, and there moulded into words, and it is this process of moulding the sound which is called diction.

This moulding can be done in various ways and various places which influence the tone for good or bad, so it is most important for us to discover the best way and the best place in which to carry out this process.

The accompanying diagram shows a cross-section of the head, and one can see the arrangement of the cavities of the mouth, lower pharynx, upper pharynx, and the post-nasal cavity; also the larynx.

The first principle of artistic diction demands that the pronunciation be effected as simply as possible.

Elegance of style can never be attained where there is undue effort. If the tone is freely introduced into these cavities through an open throat, it leaves all the muscles used in articulation free to act unconsciously, and they can naturally and easily perform the office expected of them. The pronunciation should be effected in the front half of the mouth, leaving the throat unconscious.

If for any reason the jaw becomes stiffened, or the tongue held, or the throat tightened, this desirable result is made impossible.

As there is a distinct gain in the unifying process by the arrangement of the breathing-muscles around the psychic energies, so the near proximity of the brain is a great advantage to the organs of articulation, and departmental intelligence may be brought to bear to key them up to a sense of alertness. (One can note, by the way, that this arrangement is not accidental.)

An intelligent use of the voice will produce a tone flowing freely into the forward dome of the face; it not only gains greatly in resonance, but it can be spontaneously moulded into words which will have *quality* of sound as well as *quantity*, and which appeal to the listener's imagination as well as his intellect.

Most people acquire their manner of speaking in a most haphazard way; they pick up a faulty style of utterance by imitating, when young, the older members of the family and their friends; no pains are taken to produce beautiful sounds; the voice just grows, like Topsy, and with about the same result as regards elegance of utterance and the lack of distinguished style.

The forward pronunciation facilitates a clean cut, clear pronunciation; if the pronunciation is too far back in the throat, the result is often a semi-ventriloquial effect far from pleasing.

The forward diction results in an ever-changing tone-color; it permits of a free and *complete* pronunciation of the different vowels, and not a half-pronunciation; consequently, there is a pleasing variety of tone-color, instead of the monotony of the "one tone" effect produced by the back-of-the-mouth production.

The French and Italians love their languages, and revel in their beauties.

The French have a school of diction, which has discovered and teaches not only the broad principles of production, but the niceties and nuances of the language; and the principle of the *liaison* has produced a continuity and flow of sound from which was eventually derived the "timbre" of the singing voice.

We have no school, but by the grace of God, and some individual effort, a few do arrive to prove that English is a great language, and nothing in the world has ever been finer or more beautiful than English as declaimed by Julia Marlowe.

“ON THE TIMBRE”¹

There is no English equivalent for the French word “timbre,” so we must frankly appropriate it, as something which ought to be added to the general good, for in this manner the English language was formed. Also the English-speaking race—but that is another story.

What is the “Timbre”? It is difficult to describe; as mentioned before, it arises out of the principle of the “liaison” in the French language. The old Italians were careful to make all notes join, but the timbre is something more; it suggests an enveloping overtone which comes to a rounded point in the forward dome of the face, “dans le masque,” as the French say. There is a strong vibration felt in the masque of the face, at a point immediately back of the nose, just under the eyes. I do not quite like to call it the hum in the voice, as that rather implies weakness, while the timbre gives strength; it is the forward humming ring, or ringing hum, which gives intensity and carrying power, solidity and character, whether the voice is loud or soft. It is powerful and insinuating, making it possible for the voice to be heard through a mass of orchestral sounds. It is the ring in the voice, the opposite of the shout. It is the natural overtone which bears the same relation to the fundamental tone as the spirit does to the body; it is the astral body of a tone, which carries the message from the singer to the audience. It gives the divine spark, which kindles sympathy in all

¹For those who do not speak French, it may be mentioned that the word “timbre” is pronounced approximately as if it were spelled “tambre.” The word is composed of two syllables: *tim*, pronounced *tam* to rhyme with *jam*, except that it should have a slight purring nasal quality, and *bre*, which should be pronounced *brū*, as in the word *brunt*.

The accent is on the first syllable, and the second syllable should cadence off to such an extent that the effect is almost that of a word of one syllable.

within hearing, and its presence assures the singer that there is complete connection between his inner soul-forces and his outer means of expression. Without it no really expressive artistic singing can be done.

The timbre is also the outer connecting-link between the performer and his audience, and radiates the various emotions convincingly and spontaneously. When one is singing "on the timbre," white voice or shouting is impossible, and one is assured that there is no abuse of the throat.

The power, beauty and ring of a voice on the timbre are generally recognized, and many, in an endeavor to cultivate it, acquire a spurious back ring, which sometimes sounds deceptively good to the singer himself and others who are not competent to judge. But the back ring is a throat destroyer; and the singer, finding himself so frequently out of voice through hoarseness, sore throat, etc., is soon forced to give up this method, and he generally falls back on the voice in the mouth only, or white voice, with the result that he relieves the throat, but loses his power and tone. Consequently, he has to give up singing with orchestra, and can sing only with piano accompaniment. He becomes very diligent at searching out curious compositions whereby he may exploit his whisper effects. But even his soft singing is not expressive, and is sometimes called "fake singing"; it means nothing. To be expressive, the soft singing should have intensity the same as the loud; it should be "on the timbre" to carry, and have richness of tone and feeling. Many of these white voice experts endeavor to become *lieder*-singers, but their efforts are always superficial and inexpressive, and all really good *lieder*-singers sing on the timbre the same as the opera singers, who simply must.

It is a quality which is generally recognized as operatic and is associated with operatic singing; it might be called

the "operatic timbre." Every voice can attain this character, no matter how small the voice; indeed, the sense of smallness disappears as soon as the timbre is acquired, and every voice, regardless of size, is big enough to express any emotion that can arise in the breast of the singer. It is simply a question of technic.

The character of the voice should be full, round and expressive even though the voice be small, and smallness of voice is not necessarily synonymous with insignificance. The small voice should be able to command respect, and be something more than a pretty noise; it, too, should have the *operatic timbre*.

THE “OPERATIC TIMBRE”

The enormously important question naturally arises, How are we to cultivate or find the Operatic Timbre?

Let me say at once, that no one particular vowel-sound has the monopoly of all the good qualities as a medium for the development of the voice, but I do absolutely condemn the almost universal use of the vowel Ah as a voice-builder. All the vowels are useful, but they must be used with discretion, and to gain the quality and timbre which we hear in the best foreign voices, we certainly must not start with the vowel Ah, which is the principal cause of the bleating white tones so prevalent among English-speaking peoples.

The timbre, in its quality as an overtone, is closely related to the closed vowel-sounds, so *they* are the first sounds that should be used in voice-development. The closed vowels help to acquire the ringing hum or humming ring, which in a sense is a guide to the straight and narrow path which all vocalization must follow.

As freedom and security in this path are attained, the student can progress to the open vowel-sounds gradually, but the voice must still retain the character of the timbre, and not become “out” in a sense which I shall describe fully later.

In order to approach this subject of timbre development with understanding, it will be well to describe the principle of

RESONANCE.

RESONANCE

The original sound is made in the larynx by the vibration of the vocal cords or bands. This sound would be very insignificant were it not introduced into the cavities of the pharynx, and the mouth, and the post-nasal cavities.

If the breath is properly controlled, all the breath which comes through the cords is vocalized, and the tone is introduced into these cavities of still air, where it is reflected back and forth, and consequently is multiplied, and gains greatly in power and grandeur; this added brilliancy and volume is called resonance. Resonance is well illustrated by the old example of the pistol, which if fired in the open, where the wind is blowing, makes but a tiny crack, but if fired in a cave makes a terrible noise. If the breath is allowed to rush through the mouth, the effect is comparable to that of the pistol fired in the wind, and the result is a breathy tone.

If the breath is kept under the voice, the still air in the pharynx, mouth and post-nasal cavities takes the place of the cave in the illustration. This does not mean that the result is a terrible noise, for the larynx is no pistol, albeit the explosive sounds sometimes heard on the operatic stage indicate that there are those who think that it is a percussion instrument of some sort.

The chest, too, is a great resonance-cavity, and indeed the whole of the body is a sounding-board for the voice when the tone is complete; the vibrations extending right through the bone and muscle, so that, in a sense, **the whole body becomes vocal**.

The chest-resonance is largely an unconscious effect, and it is the open resonating cavities of the head that

demand our chief attention, for they are the ones which chiefly determine the quality of the voice, and lead us to an understanding of the timbre.

There are several sounds which quickly lead us to this understanding, and although I must place one before the other on this page, it must be distinctly understood that there is no virtue in the apparent order of precedence. The order in which they are beneficially used depends upon the idiosyncrasies of the student.

The three closed vowel-sounds which I find most useful are—

The English sound of oo as in too.

“ “ “ ee “ “ knee.

“ French “ “ en “ “ lentement.

They are to be used in conjunction with consonants, thus: Too, Nee, and Len.

Now, any or all of these sounds may be sung in such a manner that more harm than good will result from their use. It is not the syllable, but the manner of performance, which determines whether or not there shall be any improvement.

This exercise on Too is absolutely naïve in its simplicity, and while it is inclined to go right if one pronounces simply, it can readily go wrong if the pronunciation is unnatural. [See pages 30-31.]

First of all, the correct position of the body must be assumed. The body erect, shoulders back, full breath taken, so that the outward pressure is felt at the waist, sides and back. The stretch of the body must also be felt, and it is best for beginners to rest the hands against the sides of the ribs, as it concentrates the attention and consciousness at that point, and leaves the throat unconscious. There should be a feeling of inspiration and dignity; and then, in this condition, the tone is started by simply pronouncing the T with the tongue, the oo having

The image displays four staves of musical notation, each consisting of five lines and four spaces. The staves are arranged vertically. The first staff is in G major (one sharp), the second in B-flat major (two flats), the third in F major (one flat), and the fourth in A major (two sharps). Each staff begins with a quarter note followed by a melodic line. The word "Too" is written in a cursive script above the first, third, and fourth staves. The second staff has a "p" (piano) dynamic marking. The notation includes various note heads, stems, and bar lines, with some notes connected by horizontal lines. The bass clef is used for the first, third, and fourth staves, while the treble clef is used for the second staff.

A musical score for five voices, likely a children's song. The score consists of five staves, each with a different vocal range and key signature. The first staff (soprano) starts in B-flat major and ends in A major. The second staff (alto) starts in B-flat major and ends in A major. The third staff (tenor) starts in B-flat major and ends in A major. The fourth staff (bass) starts in B-flat major and ends in A major. The fifth staff (bass) starts in B-flat major and ends in A major. Each staff has a 'Too.' lyric under a curved line. The music includes various dynamics like 'p' (piano) and 'f' (forte), and rests. The vocal parts are separated by vertical bar lines.

previously been shaped by the lips and palate. Then as one swings up to the interval of the third, there should be a slight body-*crescendo*, as if an uplifting surge of emotion bore the tone upward, and then, subsiding, allowed it to return to its former position.

This not only makes the performance interesting, and stirs up the psychic energies (which generally need awakening), but has the great advantage that it makes one unconscious of the mechanical part of the performance; the muscles used in pronunciation are left in a state of active elasticity; there is no rigidity which would make them stiff and conscious, so they easily and naturally perform their part, practically automatically.

The first principle in pronunciation is to say what you mean. Pronounce the *Too* easily and simply, and then stick to it. Do not allow it to change to something like an *O* on the upper note; if you do, you defeat the purpose of the exercise, which is to make you feel the hum or resonance in the forward cavities of the face; for do not forget that we are looking for the timbre, and it cannot be found by opening up the mouth and allowing the sound to go out, instead of up through the post-nasal cavities.

Great care must be taken not to pronounce the *oo* back in the throat instead of forward and high in the dome of the face, and there should be no effort for power or brilliance; these things can be acquired by other means.

The *oo* should be gentle and persuasive, and is almost all hum; it should be soothing and have the feeling of the whole body singing; it should *suggest* power, rather than *be* powerful; yet it is positive, and should make one feel a strong vibration in the post-nasal cavity, at the root of the nose.

This exercise is more for the middle voice than for the extremes, and should be used from about  to

 for high voices, and from about  to

 for low voices. Exceptional voices may extend the range in either direction, but, in the main, it is best to work with it in the middle of the voice.

It is generally best to start in the middle of the voice and work downward, and then from the middle upward, as the vibration at the root of the nose is easier to feel in the upper middle than in the low notes.

Having once found the timbre in the middle of the voice, we can extend its character and quality into both extremes of the voice, as skill in its use is acquired.

The accompaniment is really unnecessary; it is given only to suggest a rhythm and feeling, and should not be used unless played by another person.

This exercise should also be practised with the consonant N, instead of T. The student will probably find N more useful in discovering the forward resonant hum which should permeate the sound oo.

One should start with a prolonged hum of the N, thus, N oo; conduct the nasal hum of the N right into the oo and keep it there until the exercise is finished.

“Too” is more simple and leaves one free to devote practically all the attention to the breath-control.

“Noo” develops more forward resonance; so one must be careful that this additional interest does not make one forget the breath-control, which should be the main interest at first.

The *middle* tones must be regarded as the *foundation* of the voice, and not (as is generally supposed) the low tones.

If the student finds the *too* a little mild, and the forward vibrations difficult to perceive, the next exercise (Nee,

Nee nee nee nee nee.

Soprano: Nee nee nee nee nee.

Alto: Nee nee nee nee nee.

Tenor: Nee nee nee nee nee.

Bass: Nee nee nee nee nee.

Piano: Nee nee nee nee nee.

nee, nee, nee, nee) should help him more quickly to realize the forward humming ring or timbre, as the sensation is much stronger, and the vibrations more intense.

The *Nee* must be pronounced with a decided but pleasant pout. It should be something like the sound of *Nu* in French. For those who do not know that sound, I will describe its pronunciation.

The lips are shaped to pronounce the English *oo*; now, leaving the lips in this position, do your best to pronounce *ee*; the result will be the French *u*.

This sound is more closed than is desirable for the *Nee*, but the pout must be pronounced; it is a smiling pout, such as is assumed when addressing a baby, and saying, "Is'n't it just too sweet." It is a sympathetic pout, and above it is a pair of smiling eyes.

This smiling pout is most important, as it prevents the spreading of the tone; it is nearly the opposite of the inane, broad smile which produces the "white voice." There should also be acquired a sensation of "picking up the palate" as if forming a high arch in the roof of the mouth. This pulls the soft palate and uvula away from the back wall of the pharynx, and opens up the passage into the post-nasal cavity, so that the voice can vibrate freely in all directions. This high arch of the palate will give the feeling of openness through the upper forward dome of the face; and tone can then pour in freely and vibrate in every direction, and thus gain greatly in beauty and sonority.

This exercise must be started in the upper middle voice, about on C for low and on D for high voices.

At these points, or a tone higher, the front ring of the timbre is most strongly felt; it must then be carried downward and upward from this point; the character must be maintained, but the vibration will not be so strongly felt.

Position of the body, and breath-control, must be the same as before; then pronounce the five *Nee's* cleanly and positively, but with a cheerful enthusiasm. The consonant *N* will start the sound with a forward nasal hum, which gives a very good idea of the hum that should be in every tone. While pronouncing *E*, the tongue is humped up in the middle; this divides the mouth into two sections, and if there is no unnatural tightening of the throat, the tone is inclined to spill over into the forward section, and as the space is somewhat limited there is a great concentration of tone and vibration, which can be strongly felt in all the forward cavities. The effect of all this is a powerful humming ring, quite brilliant and clear; this is the sought-for "timbre," which must be in every tone.

The forward ring only is the timbre; the back ring is called by other names somewhat uncomplimentary. The "*picking up*" or *lifting up of the palate* is part of a sensation experienced in the front of the face.

It is as if the immediate proximity of the mental activity a little higher up sensitized the muscles of the upper face and eyes, creating an interested, animated sensation of alertness; as if the muscles were expectant of commands from the brain, and eager to obey.

Into this sensation of alertness one must pronounce.

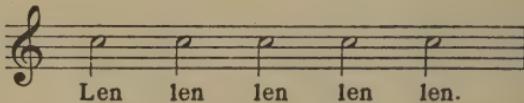
This lifting, buoyant feeling, sensitizing the forward dome of the face, makes it receptive, so that the tone should stream forward through it with the result that a sense of livingness permeates the tone, and the exercises can never be dull, as the tone fairly radiates genial feeling and interest.

The five *Nees* should be joined smoothly together. The exercise should sound as if it were one long *E*, into which the five *N's* are neatly injected without disturbing the sound.

The conditions just described are absolutely necessary if one wishes to sing a beautiful *E*. There are voices so

tight, and throats so rigid, that these conditions cannot be realized at first, and it is possible that the first attempts may result in sounds just the reverse of beautiful and sympathetic. If the throat and jaw are tight, vocalizing on the vowel E may result in harsh, strident sounds, and more harm than good will result from its use.

Relief for such a condition should be found in the next exercise (Len, len, len, len, len), which should loosen up the tongue, jaw and throat; and then one can go back to the E, which is a most beautifully sympathetic sound when well sung, as it is so rich in overtones that the tone seems to float in a halo.



The French sound of *Len* is approximately Law in English, pronounced with a musical purring nasal quality.

NASAL RESONANCE

Lest the reader should be frightened at the idea of nasal resonance, I must here describe it. Nasal resonance and the so-called nasal tone are not at all the same thing. What is ordinarily called nasal tone is made because the nasal cavity is shut off by the soft palate, the tone does not get into the post-nasal cavity; so the name is a misnomer. It is the tone knocking for admittance to the upper cavities and being unable to get through; the result is unpleasant. This has led to the avoidance of the post-nasal cavity, and the almost exclusive use of the mouth resonance by English-speaking peoples, and the consequent dryness and deadness of tone in their singers has become a byword in the profession, even amongst themselves. This result is charged to the coldness of the Anglo-Saxon

temperament. As a matter of fact, it is a case of fright; instead of learning to use the post-nasal cavities properly and benefiting tremendously thereby, their use has been avoided altogether from fear that by wrong use, or misuse, the greatly and rightly abhorred "nasal tone" might result. As soon as the tone flows freely through the upper pharynx and post-nasal cavity, the so-called "nasal" tone disappears. Breath-support has a lot to do with this result.

So do not be afraid that following this system will produce a nasal tone; it is the *Operatic Timbre* which will result, with no suggestion of nasal quality at all; but we are going to make full use of the post-nasal cavities and upper pharynx, and the importance of these resonators is recognized by every great singer and orator.

To return to *Len*. We use *Len* instead of *Lah* because the slight nasal character of the French sound tends to direct the tone towards the upper cavities instead of shooting it straight out of the mouth. It must be realized that when the tone is out of the mouth it is finished; it is "off the timbre"; while as long as it remains in the cavities it grows in fullness and character, and is *on the timbre*.

The pronunciation of the vowel-sound *en* will insure the right direction of the tone, up rather than out, and if the *L* is pronounced with clean-cut decision, it should keep the tongue loose and the throat open. This dash of the tongue in pronouncing the *L* is very important. If the throat is tight, it is generally the fault of the tongue, and a vigorous dash of the tongue is necessary to loosen it up. It should spring like a gun-hammer released when the trigger is pulled; if the throat is very stiff, the tongue must be moved even violently in the pronunciation of the *L*.

Thus, with loosening of the throat and guidance of the tone upward by the pronunciation of *Len*, some progress should be made toward placing the voice *on the timbre*.

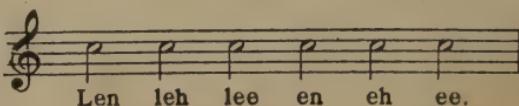
This exercise and all following ones on single notes should be started in the upper middle notes, about D \flat , and from that point work down and upwards, according to the range of the voice, going neither too high nor too low. Give the octave in the middle of the voice the most work.

The sensation of animation and liveliness in the forward resonance cavities must always precede the starting of a tone; there can then be some expectation of hearing a newly added richness of tone in the voice which should prove an ever-increasing delight and satisfaction to the student, for when once the habit of singing on the timbre is formed, the voice develops for years, and in fact will attain full glory and maturity only when one has reached middle age.

And from then on it will last until the health declines; so why should we not be singing beautifully, with voices fresh, at sixty? It all depends upon how we treat the instrument, and one must not forget that in this case the whole body is the instrument, and not simply a little apparatus situated about the middle of the neck.

So the whole body must be kept in good condition, if the voice is to be preserved; but that is not the only benefit derived from sane living.

Sometimes very stubborn cases will resist the best efforts of any single vowel; it is largely the self-consciousness of the singer, occasioned by rigidity of the throat and jaw, which creates the difficulty. In such cases a variety of sounds must help to remove the consciousness from the throat, as the ever-changing position of the vocal tract and muscles used in articulation prevents any lapse into a fixed position.



This exercise introduces the sound eh, and Leh should be pronounced in the soft Italian manner, or as the e in the word *left*. This must not be pronounced in a bland, spreading manner; the corners of the mouth must not be pulled back, but left in practically the same position they assume for the Len.

The lips and jaw are not to move throughout the exercise. The tongue must pronounce the L's vigorously. The tone should be prepared mentally before starting, and even pronounced without singing; then nothing moves but the tongue on starting. Moreover, there should be a feeling of dignity and positiveness before the tone is started, and this will be injected, as it were, into the tone.

Make every tone mean something; then every tone will have an interesting character; every vocal sound made by the singer will become more and more creative, and gain a quality of authority. It will command not only interest, but respect.

Form the habit of singing this exercise as if it were a pretentious recitative in an opera. The importance of this cannot be overestimated; it helps to form the style of the embryo artist, and largely influences his future career.

A most important point in all of these exercises is to finish with controlled breath to spare.

The idea must be to get through without a collapse of the chest.

The last bit of breath should never be used, for this always results in loss of control and poverty of tone.

The breath should not stop because it is finished, but because it is turned off.

The forming of this habit greatly affects the future of the artist, both in the preservation of the voice and in his capacity for artistic phrasing.

OPENING THE MOUTH

Opening the mouth is a simple operation, yet it is one which must be understood, as some ways of opening the mouth produce an entirely unnecessary distortion of the face. Near the ears there are ball-and-socket joints by which the jaw is suspended; obviously, the simplest way to open the mouth is just to drop the jaw. Care must be taken to drop it straight down, and not shove it forward, as many do; for this has the effect of throwing the jaw out of joint, as can easily be realized by feeling the action of the joint in both methods.

If the free action of the jaw is impeded by a stiff collar or otherwise, the whole top of the head must be thrown back in order to open the mouth. This is not only a very bad position for singing (as it has a tendency to shut off the upper resonance cavities, and shoot the voice right out of the mouth), but it creates a very bad appearance, quite the reverse of expressive.

It will be noticed that if the jaw is dropped straight down, it leaves the upper part of the face in a natural position, with the expressive features undisturbed and the attention of the audience is attracted to the play of expression above the mouth, particularly to the eyes, while the mouth itself remains unnoticed.

Unnecessary effort and facial distortion are hideous; opening the mouth has nothing to do with the eyebrows. Moreover, it is not necessary, when using the upper cavities, to open the mouth to its fullest extent.

Singers who do not know how to use the upper resonance cavities, must stretch the mouth unnaturally in an effort to enlarge the cavity; the good singer opens up through the upper pharynx and post-nasal cavity, and in that manner enlarges his resonance-chamber.

This is an especially important point, which the student should make every effort to impress firmly on his mind.

Neither should the singer pull his mouth down on one side, as if he were singing to his best ear.

Shoving the jaw forward puts it out of joint, and in a sense out of action; it stiffens the jaw, and makes fluent, expressive pronunciation impossible. It also tends to tighten the throat, and is generally objectionable.

THE TONGUE

Various more or less witty remarks have from time to time been made about the tongue, mostly accusing that innocent organ of indiscretions for which it is in no way responsible; the tongue, of course, being only an instrument, without volition of its own.

Nevertheless, the stern fact remains that when the tongue is unruly, it seriously interferes with both vocalization and pronunciation; so it, too, must be trained to a technic, that it may automatically respond to the commands of the brain.

It is sheer nonsense to exclaim, "My tongue won't stay down." You should rather say, "I push my tongue up"; and, as the action is involuntary, it shows the great necessity for activity in the intelligence department, so that it may bring the unruly member under control.

It is also very silly to try, as some do, to hold down the tongue with a spoon, pencil, or other article, while vocalizing.

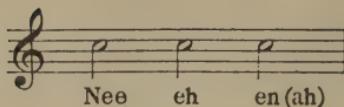
One must become entirely unconscious of having a tongue, and this happy state can be acquired only by insisting on a full, free dash of the tongue in all the exercises beginning with "L." The movement should be a ~~quick~~ and complete dash of the tongue, stirring up the ~~quick~~ at its base; put your mind into the action, and muscles at ~~the~~ was stiffness and slowness, there will soon, where there ~~was~~ be elasticity and quickness.

A good exercise for gaining ~~control~~ of the tongue is to point it, and push it out slowly, steadily controlling the pace, and then pull it back again, steadily and slowly—and repeat *ad lib.* This should be performed before a mirror, and persisted in until full control is acquired.

Exercises which will appear later, containing the roll of the tongue on "R," also help to acquire looseness of this organ.

The muscles at the base of the tongue are held rigid by wrong breath-control (or throat-control), but as the control and consciousness are removed below the shoulders, these tongue muscles are set free, and this is another great help toward attaining independence of the tongue.

NEE-EH-EN. (AH)



Assuming that the vowel E (ee) has by now become a grateful sound for the voice, we here reverse the order, starting with the most closed sound and gradually progressing to the most open sound of all, namely, Ah. Poise of the body, and breath-control, must be very carefully sustained, else there can be no freedom or daring. The exercise starts with the hum of the N, which may be regarded as a vocal consonant. It is a pure hum, and is better than M, because it is more open, while the position of the tongue against the upper front teeth throws the hum forward and high up into the post-nasal cavity. Then follows a gradual opening out through "E" and "Eh" to "En"; the body stretch and support must be maintained throughout the performance and then the student will have courage to open up boldly, knowing that this control not only gives a quality of fullness, depth and dignity to the tone, but, however much the mouth is opened, prevents the tone from going "out" and becoming white.

The tongue, which is humped up in the middle for "E," goes down about half-way for "Eh," and becomes quite flat on the floor of the mouth for "En." During this process the space in the mouth is greatly increased, and care must be taken that while the resonance-cavity is enlarged, the tone shall not become spread, nor the forward ring of the timbre lost.

When the feeling of security and control is acquired then we can progress to "Ah," which is the last sound to

be used, and the most difficult to sing really well, for the reason that the control must be perfect below the throat, if one is to attain the full, open throat necessary to vocalize Ah properly.

The progress through the closed-vowel school creates a new path for the voice; it gives the feeling that the voice, instead of coming right out of the mouth, takes a path "up and over"; that is, as if it followed a line from the throat up through the lower pharynx to the upper pharynx, then forward through the post-nasal cavity to a point in the front of the face just below the eyes.

Thus the tone is sent through these resonating cavities for enrichment. It can readily be realized that it is easier for a beginner to feel this progress of the tone on the closed vowels, but as he gains more skill, the more open sounds can be sent through these resonating cavities with equal facility. Then, and not until then, should he progress to "Ah," and send it through the same channel. The result will be a new Ah, a most beautiful sound, one which has taken on a new glory; it will have a newly added richness and brilliancy, and, like the vowel E, a fullness almost suggesting that it is surrounded by a halo.

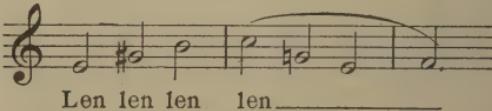
Then it will be possible to feel the sensation of the whole body singing,—and in the tone there will be felt the strength of the body, the warmth of the emotion, and the intelligence of the brain, all working together in a magnificent blend, resulting in a complete representative tone.

When this sort of "Ah" has been made possible, use it in exercises and vocalises as much as you like; but if any tendency develops to spread the tone, or lose the depth and richness, return to the closed vowels, which will again put you *on the timbre*; and when one really sings on the timbre, all faults of production disappear.

Len len len len.
Leh leh leh leh.
Lah lah lah lah.

The student by now should have reached a point where he can sustain a single tone fairly well, steadily maintaining its quality and power. Next, he must learn to move about freely in the full range of his voice, and join the notes together smoothly and without slurring.

This, when acquired, will give him the capacity to sing a well-rounded phrase with the grace and elegance necessary for an artistic performance.

This exercise  can be

sung with several vowel-sounds, preceded by an L. The safest for the beginner will probably be "Len," for the reasons given in preceding exercises.

"Leh" will often be found preferable, as it gives a little more freedom in certain cases and encourages the use of the upper resonance-cavities, the same as "Len." "Lah" should be used with great discretion, as we must insist on a great dash of the tongue with the L in order to loosen all the muscles around the throat, and there is a liability to dash out the tone, as well, in using "Ah," unless the voice is well controlled by the body-support, and well settled *on the timbre*.

Whichever vowel is used, the phrase should move up broadly and grandly, and the pronunciation of the L must be not only quick and positive, but the movement of the tongue must be full and complete, stirring up all the muscles in a most vigorous fashion.

3

Len len len len.

Four staves of musical notation, each consisting of a treble clef staff and a bass clef staff. The notation is divided into measures by vertical bar lines. The vocal line (top staff) contains the vocalization "Len len len len." with a fermata over the last note. The piano accompaniment (bottom staff) consists of sustained notes and chords. The first staff has a key signature of one flat. The second staff has a key signature of one sharp. The third staff has a key signature of one flat. The fourth staff has a key signature of one sharp. The piano accompaniment includes a dynamic marking "p" (piano) and a tempo marking "♩ = 120".

This will insure an open throat if the tongue is not rigid, and will gradually train the tongue, and the muscles at its root, to a condition of pliability and elasticity.

After four tremendous dashes of the tongue, slur the other three notes to the finish, but the character should be preserved; keep each note positive and firm; join them together, but do not slide from one to another.

The notes of a phrase are automatically joined by singing on the timbre; that is where the *liaison* principle comes in.

Always finish with controlled breath to spare; never finish in a state of collapse. If this seems difficult to accomplish at first, increase the pace, and get through it more quickly. As breath-control improves it will be possible to sing more slowly and majestically.

* * *

*

Before all of the foregoing exercises the entire body must be prepared.

This rule is so important that it cannot be repeated too often. When the body is in the correct position, erect, and the lungs are full of breath, not forgetting the body stretch, the picking-up of the palate, the animation of the vocal tract, etc., pronounce into the animated area, and as you swing up to the top of the phrase, turn on the slight body-*crescendo*, which will infuse into the tone an interesting vitality, giving life and meaning to the phrase.

All exercises must be made interesting, and that can be done only by animating them with one's own personality.

Every exercise sung should be an effort to find one's self as well as one's voice; that is the psychological side of voice-development. That is the reason why the whole body must be prepared first; then *send your thought right down through the body*—find a sensation of being one with

and feeling with, the Cosmos—at once taking in energy, and giving it out,—or back; at once receptive and expressive.

There can be acquired an Opulence of tone, Solid as the Earth on which we stand, Brilliant and Golden as the Sun, and having all shades of feeling between the grand, austere coldness of the Earth, and the ardent warmth of the Sun. But to do this you must realize yourself as a little Cosmos, as the microcosmic copy of the macrocosm, and, asserting the prerogative of the Cosmos of which we are a copy, produce the tone which is a Creation—something evolved out of your inner travail or ferment;—a faithful copy of your emotional forces expressed vocally;—the Tone born from out your Soul-forces.

* * *

WHEN ONE FINDS HIMSELF, and central impulse becomes active, every move and act becomes imbued with a flow of dignified grace.

There arises an unconscious elation and a sensation of expansion in which all angles are rounded out and become curves.

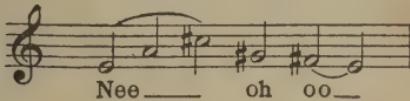
This expansion is an expansion of spirit, which, reaching out, pervades every part of the body, and in a real sense spiritualizes it, and imparts a feeling of strength and positiveness—a sort of glorification of the personality.

As it also increases sensitiveness, one gains positiveness without aggressiveness. The will and intention become more firm, but at the same time the general understanding becomes greater, so we are able and willing to see the standpoint of the other fellow, and tolerate him with genial grace, even though we are convinced he is wrong. Time will always prove it one way or the other. He too is trying to find himself—and will, in time.

Thus we arrive finally at *poise*, which is very different from *pose*.

Poise gives elasticity and easy activity; Pose produces stiffness and rigidity. Poise is the genuine condition; Pose is the counterfeit. Poise gives magnetic attraction; Pose is repellent.

Poise gives character to every move or utterance of the individual, and a graceful charm to one's most unrestrained gayety. For there is every difference between the fooling of the fool and the fooling of a man of knowledge. *Character*—there you have it.



This exercise, when properly performed, has a quality almost spiritual.

No one wants to hear an expression of nature. Take in the breath; acquire control of the body; then the mental attitude should be almost that of a prayer, and if the expression is to come freely, it should have the quality of expression of an inner experience. The expression may suggest dullness; on the other hand, it should be extremely interesting, but the general character should be soulful rather than brilliant; brilliance is best acquired by other means.

Swing up to the upper note on "Nee," with the gentle body-crescendo; preserve the sympathetic pout to keep the tone concentrated; do not allow it to spread; it should flow freely through the upper forward resonating cavities. In the descent, "bow outwards," that is, as if the tone were felt at the outer extreme of a curve outlined by the forward masque of the face. The tone must be firmly

The image displays four staves of musical notation, likely for a vocal piece with piano accompaniment. The notation is organized into four systems, each consisting of a treble clef vocal line and a bass clef piano line.

System 1 (Top): Treble clef vocal line in B-flat major (indicated by a B-flat key signature). The vocal line consists of eighth and sixteenth note patterns, with lyrics "Nee— oh oo—." appearing twice. The piano line features sustained notes and eighth-note chords.

System 2 (Second from Top): Treble clef vocal line in B-flat major. The vocal line is identical to System 1. The piano line includes a dynamic instruction "p" (piano) and eighth-note chords.

System 3 (Third from Top): Treble clef vocal line in G major (indicated by a G major key signature). The vocal line is identical to the previous systems. The piano line includes a dynamic instruction "p" and eighth-note chords.

System 4 (Bottom): Treble clef vocal line in G major. The vocal line is identical to the previous systems. The piano line includes a dynamic instruction "p" and eighth-note chords.

NEE-OH-OO

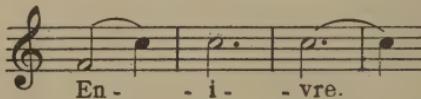
The musical score consists of four staves of music, repeated three times. The vocal part is in soprano range, and the piano part is in basso continuo range. The music is in common time.

- First Rehearsal:** G major (2 sharps). The vocal line consists of eighth and sixteenth-note patterns. The piano accompaniment features eighth-note chords and bass line.
- Second Rehearsal:** A major (1 sharp). The vocal line and piano accompaniment patterns are identical to the first rehearsal.
- Third Rehearsal:** G minor (1 flat). The vocal line and piano accompaniment patterns are identical to the first rehearsal.

The vocal line consistently sings the lyrics "Nee oh oo..". The piano accompaniment provides harmonic support with chords and bass lines.

forward, supported by the breath, and not allowed to slip back. Especial care must be observed in this particular while passing from Nee to Oh.

The timbre of the voice is very easily felt and maintained on this exercise. It should have a 'cello-like phrasing and solidity—in fact, turn your body into an instrument, and let the Ego play on it; and the Ego, having close relations with the spiritual worlds, will bring into the performance something of the character of the "Music of the Spheres." If you can do that, you bring yourself into sympathetic relationship with all mankind, and give to them what you receive from higher sources.



Once more we will borrow from the French in order to improve our English diction, and incidentally the tone as well. *Enivre* is pronounced, approximately, Aw-nee-vrū; the first syllable must be slightly nasal, and in the last syllable, "vrū," the ū-sound should be about the same as in the word "up"; perhaps a trifle more pouty, but it must be an open sound.

It should be very easy to sing if the breath is controlled properly, and the sounds, if properly pronounced, will find their way into the forward cavities, facilitating the production of the tone on the timbre. All three syllables are grateful sounds for the voice; they must have a full round tone, and plenty of body-support will give the tone depth and carrying-power.

Slur up on the first syllable; it should be quite open; resonance in the post-nasal cavities should be strongly felt.

Then, preserving the freedom and floating character, pass to the closed sound "Nee," which should be round and brilliant, and have a strong forward resonance.

A musical score for a vocal piece, likely for soprano, with piano accompaniment. The score consists of five staves, each with a vocal line and a piano line below it. The vocal parts are in soprano clef, and the piano parts are in bass clef. The piano accompaniment features various harmonic progressions, including changes in key signature (e.g., from G major to B-flat major) and dynamic markings (e.g., piano, forte). The vocal line consists of the lyrics 'En - i - vre.' repeated five times, with each repetition starting on a different note (G, B-flat, D, F-sharp, A). The piano parts provide harmonic support, with the right hand often playing chords and the left hand providing bass or harmonic support. The score is presented on a light-colored page with black musical notation.

En - - i - - vre.

Then, maintaining the body-support, dare to open up to the last syllable in complete confidence that though it is fully *open* it will not be *out*, as it is resting on the breath-support.

These sounds are so easy to sing well if the body is rightly prepared, that very often the first trial will reveal a quite new and beautiful tone in the voice, as if the real voice of the student were heard for the first time.

A number of things influence this tendency: e. g., the body-support will probably be more complete; the intention, which demands concentrated interest, is to pronounce; the sounds are tried for the first time, with probably no definite idea of what the result will be. Consequently, the real voice is given a chance which it previously never had, and promptly reveals itself, unconsciously and automatically. If this desirable event takes place, the student must listen critically to the sound, and critically examine the sensations produced; for he will criticize himself more correctly through the sensations which precede and endure through the sound, than by listening to the sound itself. Both ways have their uses and advantages, but one cannot help hearing, however intent he is on the sensation, while, when altogether intent on listening, sensation can be quite forgotten.

This exercise should be performed with distinction. It should have the grand-opera manner. It should sound like a bit of recitative, delivered with authority, and with importance. The character of the sound may be varied; make it sound dignity—heated passion—compassion—sorrow—joy—wonder—benevolence—righteous anger, if you will.

Where are all these emotions to be found? Not in the throat, not in the air.

We must always come back to the Man—his body and spirit;—the technic of the body, and the expression through it of the spirit, and all built on a command of their functions. Breath-Control—Spirit-Control—Practical Psychology.

YOUTH IS A WONDERFUL THING

Youth is a wonderful thing. I do not announce this as an original discovery; in fact, I start with the comfortable conviction that my premise is already verified by every one's experience and observation.

Youth is filled with the inner assurance that it possesses an unlimited supply of energy, and is willing to use it in a most prodigal manner in order to satisfy the craving of its soul for experience.

Experience is youth's teacher, and though youth generally finds the schooling expensive, he cares not, for he feels he can afford to pay; in fact, he likes paying. It is an interesting game, and worth the playing, so he "rushes in," without fear, subconsciously feeling that he will be helped through whatever difficulty arises, and though the angel fears to tread alone, he and the angel together will come through triumphant, or at least survive undismayed.

A healthy youthful body seems charged with vitality, like a storage battery with electric energy; and even should it be exhausted, all that is necessary is to leave it in the power-house called sleep, and it comes out recharged and ready again for any kind of activity.

The period during which this abundant vitality is of great assistance to youth, is a most happy one. It is enormously helpful in games where physical endurance is required.

It will help, for instance, to defeat an opponent of greater skill but of more mature age, in a hard tennis match. After having lost the first two sets, Youth will be able to bring up reserves of energy, and maintain or even increase the pace, while the older player, unable to keep going, slows up, finds himself passed by the superior

speed of the youth, and succumbs to his all-conquering strength and endurance.

The point about which we are immediately concerned is the effect on the youth. If he realizes that his victory was obtained through greater endurance and vitality, well and good. He will practise in order to improve his strokes and court-craft, knowing that youthful vigor will not last many years, and that as he loses vigor, he will gain in skill, and so play a good game for years.

If, on the other hand, he flatters himself that his victory was the result of superior playing, he continues to rely upon youthful vigor, and though it may serve him for a time, it becomes increasingly difficult, and then impossible for him to maintain the pace.

His faults meanwhile become confirmed and exaggerated, and he finds himself at the finish with his youthful vitality gone; he has a collection of pushes and pokes instead of a stroke technic—sans style, sans strokes, sans everything, he retires quite early to less strenuous pursuits.

The effect of youthful vigor on the voice is amazing. Youth as a singer is more daring than ever. His muscles are elastic, and his impulse warm. His delight is keen, and his energy boiling within him. Inexperience makes him fearless, so he boldly opens up his throat, summons up the same unconscious energy with which he plays tennis, takes a breath and lets out a clear, ringing tone which often is so good that his faith and courage are quite justified.

This process occurs sometimes in the experience of those fortunate enough to possess what are called good natural voices, and singing seems so easy to them that it is difficult to persuade them that there is anything to learn except musicianship. They do not realize that the daring gives unconscious freedom to the throat, and that the youthful energy is unconsciously giving tremendous breath-support.

so the sheer physical strength expended is largely responsible not only for the power, but, by encouraging freedom, for the quality of the voice as well.

This power is magnificent, but it is also dangerous, and unless analyzed so that it may be intelligently used, the career of the singer is generally disastrously short.

The highest point of youthful physical energy is reached in the early twenties, and from then on it declines, so an early start should be made towards acquiring something to take its place. Hence arises the necessity for training the body to a technic, so that the psychic and nervous energies may assist and reinforce the physical energies; and with a more intelligent use of the resonance-cavities as well, the power, instead of declining, actually increases until middle age.

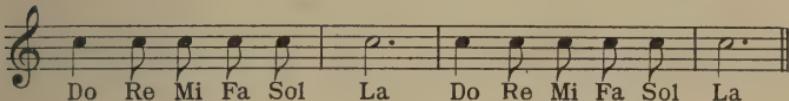
Of course, there are many also who, although young, have not the vitality just described, and they have to work years in order to build up the strength necessary for sustained effort in singing. Not being highly gifted in strength and voice, they have to work hard to make the most of their lesser gifts.

The strong man gazes with astonishment at their hard work and perseverance. He gets his results so easily, so why should he work? Why strive to acquire more wealth, being already rich? So he goes his way, and tendencies to error become confirmed bad habits and mannerisms.

But the less gifted singer meanwhile is learning to know and develop his instrument, so the highly gifted slacker has the mortification of seeing himself surpassed by the less endowed worker, who becomes a finished artist, while the highly gifted slacker becomes an artist finished —sans the wonderful youthful energy, sans voice, sans everything except the hard-luck story which generally accompanies such a career.

Then he begins to teach singing.—

AGILITY IN PRONUNCIATION

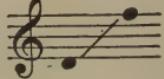


This exercise is a *tour de force* in pronunciation, and can be introduced any time after the preliminary exercises on the closed vowel-sounds. Be careful to use the open Italian vowels on the first two syllables. They are not diphthongs. *Do* must be pronounced as in the word doff, and *Re* as in the word rend. In addition to this, there should be a tremendous roll of the tongue on the *R*. The manner in which the tongue is rolled is most important; it must be done entirely with the tip of the tongue, and vibrations of the tongue can be felt at the front teeth. This is quite the opposite of the gurgle at the back of the tongue, which sometimes passes for a roll of the *R*, but which more nearly resembles the grumblings of a small dog. The forward roll of the tongue, when prolonged, can be seen as well as felt; the back roll cannot be seen. The forward roll is a fine exercise for loosening the unruly member, and when singing the exercise, the tone can and should be sustained during its performance.

Pronounce each syllable vigorously; insist that it shall have its own individual tone-color, to avoid monotony caused by a single tone-color and half-pronounced vowels.

Besides perfect freedom, there must be enthusiasm, and even breeziness, in the performance. This will help to attain unconsciousness of production. I assume, of course, that the body-support is not neglected. The rapidity of pronunciation prevents a fixed jaw or tongue, and often the full glory of the voice is revealed automatically.

Later, when studying songs, it will be most helpful, when certain words are found difficult, to try this exercise on the same note, in order to illustrate the ease and facility with which it should be sung. This, of course, does not apply to extreme top notes. Start this exercise in the upper middle notes, and work from there in both directions, but not carrying it higher than can be done with absolute facility. At the least sign of tightness or forcing, go back to the middle voice. Probably the range of ten notes

from low D to high F,  will be found high

enough, even for high voices, although it might occasionally be done as high as G.

Once more turn on the manner and style of the recitative, and perform the exercise in a positive manner. Interest and intention, will-power and winsomeness, may be expressed. Imagine an audience, and conceive the idea that, with this phrase, you will interest, arouse, and sway it; then another modicum of power and finish will be added to your style.

The idea behind the following exercise is to start in the middle of the voice, move up into the upper register, where the use of the head and post-nasal resonance cavities makes it easy to sing on the timbre; then, preserving the timbre and the feeling of "bowing out" while descending, ripple down to the lower notes with a firm but buoyant rhythm.

The rhythm of the  triplets must be well marked, especially at the end of the exercise.

It will generally be found advantageous to lead up to this exercise with the preliminary exercise on the lower notes; this, being sung on the vowel E, gives the idea of repose, and the hum or timbre which must be preserved throughout the entire performance.

Sheet music for vocal agility exercises, featuring ten staves of music with lyrics. The music is in common time and includes various key signatures (G major, F major, C major, B major, A major, D major, E major, G major, B major, and F major). The lyrics are 'Nee' and 'Nee eh ah.' The piano accompaniment is provided in the first staff, which includes a treble clef, a bass clef, and a treble clef. The piano part consists of chords and rests.

Staves 1-4:

- Staff 1: Treble clef, G major. 'Nee' (two slurs, three eighth notes per group). 'Nee' (two slurs, three eighth notes per group).
- Staff 2: Treble clef, F major. 'Nee' (two slurs, three eighth notes per group). 'Nee' (two slurs, three eighth notes per group).
- Staff 3: Treble clef, C major. 'Nee' (two slurs, three eighth notes per group). 'Nee' (two slurs, three eighth notes per group).
- Staff 4: Treble clef, B major. 'Nee' (two slurs, three eighth notes per group). 'Nee' (two slurs, three eighth notes per group).

Staves 5-8:

- Staff 5: Treble clef, A major. 'Nee eh ah.' (two slurs, three eighth notes per group).
- Staff 6: Treble clef, D major. 'Nee' (two slurs, three eighth notes per group).
- Staff 7: Treble clef, E major. 'Nee eh ah.' (two slurs, three eighth notes per group).
- Staff 8: Treble clef, G major. 'Nee eh ah.' (two slurs, three eighth notes per group).
- Staff 9: Treble clef, B major. 'Nee eh ah.' (two slurs, three eighth notes per group).

Staff 10: Treble clef, F major. 'Nee eh ah.' (two slurs, three eighth notes per group).

Musical score for three voices (Soprano, Alto, Bass) in three staves. The Soprano staff (top) has a treble clef, the Alto staff (middle) has an alto clef, and the Bass staff (bottom) has a bass clef. The key signature changes from B-flat major (two flats) to A major (no sharps or flats) and then to G major (one sharp). The time signature is common time (indicated by a 'C'). The lyrics are as follows:

- Staff 1: Nee eh ah.
- Staff 2: Nee eh ah.
- Staff 3: Nee eh en.
- Staff 1: Nee eh ah.
- Staff 2: Nee eh ah.
- Staff 3: Leh
- Staff 1: Leh
- Staff 2: Leh
- Staff 3: Leh (or nee)

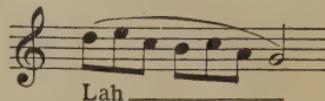
Each staff consists of four measures. The vocal parts are separated by a brace, and the piano accompaniment is indicated by a bass staff at the bottom.

When the middle of the voice is reached, start the full exercise, which can be sung on any vowel; though the open vowel-sounds will probably be more helpful, especially when soaring into the high notes of the voice. On the other hand, for the middle and low voice the vowel E will be most helpful.

It helps to acquire the feeling of singing well within one's self, and richness of the tone gives the sensation of the air-cushion around each note, which makes them ripple along with an absence of friction that is most pleasant and instructive. When this sensation is found, it must be made the ideal for emulation while singing any sound, and in any part of the voice, so that, whenever the air-cushion is lacking, the voice is not floating, and consequently the tone is wrong because the ideal is not maintained. Self-criticism thus becomes simplified.

What might be called the tail of this exercise may be separated from the main part and used advantageously to acquire elasticity and the lilt which it should have.

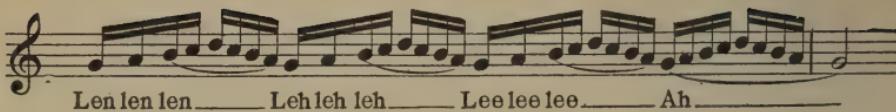
It forms a little exercise by itself:



It also can be practised with advantage on several vowels, the open ones preferred, Lah or Leh for choice. Do it twice, taking a breath between, as it must have firm accent on the first note, and should be sung in a most spirited and buoyant fashion, albeit the performance, while brilliant and rhythmic, must be tempered with suavity.

Insinuate a charm into it.

Do it a number of times, moving up and down in half-tones; and when rhythm and accent are established in their full importance, try the whole of the exercise, particularly noticing whether the importance and individuality of the tail, when joined to the body, is up to the standard set when it flourished alone.



Here is introduced half an octave of the scale, and quite a lot of pronunciation, which together make an efficient exercise for improving the facility of the voice.

First of all there should be the preparation of body and breath and deeply open throat; there should also be an animated and genial feeling and facial expression. The mouth should be opened, but not enough to interfere with the pronunciation; after the first opening of the mouth the jaw must not move during the entire performance, but the tongue vigorously pronounces the L's, and of course helps to form the vowels. This tongue-movement is the only movement from the start to the finish of the exercise, and if these conditions are faithfully observed the voice should reveal itself unconsciously, and should ripple up and down these notes in a merry and pleasing fashion. There should be a slight body-*crescendo* while ascending, and a pronounced accent on the four top notes of the figure; the body-*crescendo* will give spontaneity to the upper notes, which will have the feeling in the very slightest way of being shaken out in a rippling cluster.

Sheet music for vocal agility exercises, featuring eight staves of musical notation. The music is divided into four sections, each consisting of a treble clef staff and a bass clef staff. The sections are labeled with the lyrics: "Lah lah lah Lehleh leh Lee lee lee Ah" (in staff 1), "Lahlah lah Lehleh leh Leelee lee Ah" (in staff 2), "Lah lah lah Lehleh leh Leelee lee Ah" (in staff 3), and a section of eighth-note patterns (in staff 4). The music is set in common time, with various key signatures (B-flat, C, D, E, F-sharp, G-sharp, A-sharp, B-flat) and dynamic markings (p, f).

UNCONSCIOUS AND SPONTANEOUS

It seems necessary to use the words *unconscious* and *spontaneous* rather often in describing voice-production. The student must be careful that these somewhat over-worked words do not become meaningless by constant repetition. They mean a very great deal to the student, who must thoroughly understand the sensations experienced during unconscious and spontaneous expression, in order that his self-criticism shall have value.

These are states of activity, but an activity which follows the plan in Nature, where there is never any unnecessary effort to produce an effect, where the best course always has a grand simplicity, and certain conditions inevitably produce certain results.

When we have thought out thoroughly and set into motion the activities which cause a certain effect, no more thinking is necessary; the activity finishes out its impulse without further direction, consequently the result is unconscious and spontaneous.

In any great art these two qualities are absolutely indispensable, and much may be learned about them by a proper use of this exercise.

Self-criticism must be most intelligent and acute when practising, and as soon as the slightest rigidity appears while ascending to the upper notes, return to the middle voice, where the ideal can more nearly be attained.

As skill and development are acquired, these qualities can be preserved while singing in any part of the voice.

The student must work untiringly, and with infinite patience, and at last the happy day arrives when he feels himself well rewarded for his hard work.

He stands an acknowledged artist; he has found himself; he is master of himself.

SCALES

As previously stated, scales should not be practised until a good idea of proper tone-production has been acquired, otherwise the only result obtained is a confirmation of one's faults. When the voice is moving fairly well in the proper path, and the inclination is to sing every note *on* the timbre instead of *off*, then scales can be practised with much benefit, both as regards facility and range.

When the timbre is first found, there generally is a period when it is difficult to maintain the intensity in the upper notes, although it may have become quite settled in the middle voice. The middle voice then sounds more developed than the head voice. This should not at all discourage the student, as a certain amount of muscular development and activity is necessary to produce a fully developed tone throughout the voice. This process requires some months' work, and consists in the training of the body-muscles for the management of all the energies active in producing sound, and also the training and developing of the soft palate and uvula muscles to a more elastic condition. When these latter muscles are trained to a state of elasticity and suppleness, they open up freely into the upper resonance-cavities.

This extension of the resonance-cavity upward is balanced by an extension through the open throat downward, and with the use of the complete instrument, the natural result is a complete tone; it then sounds like a fully developed voice.

This complete sound is naturally easier to produce in the middle of the voice than in the extremes; the balance must be perfect, if it is to be carried into the extreme top notes. There must be no easing up of the body-support; this would have the effect of dropping the bottom out of the tone.

There must also be no thinning out of the sound. The result would be an immediate tightening of the throat, and a consequent loss of range and quality.

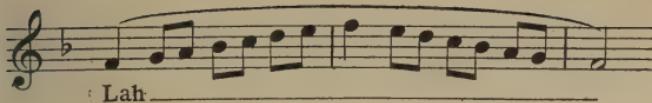
What one must do is to find the control of the body and the expansive feeling, then feel all the resonance-chambers open, and start the tone by mere pronunciation. There will then be felt the sensation of the little air-cushion around each note, and a frictionless production will have been acquired. This might be compared to the principle of the ball-bearing; the ball and the cushion of oil, and the tone and the cushion of air. The one, quite material, can easily be seen and understood. The other, invisible and more elusive, requires a finer and more delicate sense to realize, but it is none the less real.

This air-cushion must be preserved as one ascends the scale, even to the highest notes. As soon as this feeling is lost, the tone has no value; it is false, and white, thin; and, worst of all, the throat is no longer open, and much singing in this manner impairs the voice and throat. Scales, then, should be used not with some indefinite idea of loosening the voice, but as a means of extending the fully developed tone into the extremes of the voice, especially into the upper voice, and when once that has been accomplished, their continued use will establish the habit of using the completely developed tone throughout the full range of the voice, freedom and facility resulting as a matter of course.

The open vowel-sounds are best for practising scales; preference should be given to Lah and Leh. All the conditions mentioned in the previous exercise on the half-octave scale must be observed in the full octave, and of course in arpeggios or in any exercise where agility is attempted.

* *

*



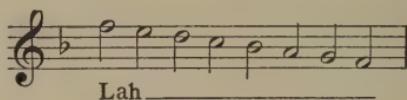
The above is a favorable rhythm for practice; the little pause at the bottom and top of the scale gives an opportunity for momentary criticism of the tone and sensation. If they are satisfactory, the intermediate tones will be inclined to be of similar character. It may be sung twice in one breath. The pace will determine whether it shall be sung once or twice. The tones must be firm and steady, but buoyant, and always finish with controlled breath to spare. If the voice is on the timbre, there will be fluency of execution and all the notes will be joined in the "perlato" style taught by the old Italian masters, that is, like a string of pearls, each one separate and distinct, but joined together with no gaps between them. Other well-known forms of the scale, extending over an octave or more, are equally useful. It is entirely the manner of the performance, not the form of the scale, which is important. Another useful form is



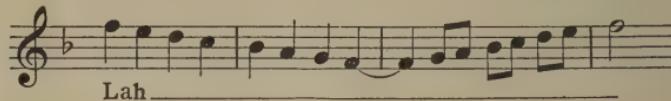
These scales can sometimes be performed with Leh, which sound facilitates the forward position of the voice on the timbre, if sung correctly—otherwise Lah is to be preferred. Move the scale up and down in half-tones in a range suitable for the voice, but never stretch the range of the voice unduly either above or below.

Sometimes, for high voices, which are better in the upper tones than the low voice, it is advisable to invert the scale and, beginning in the upper notes where the

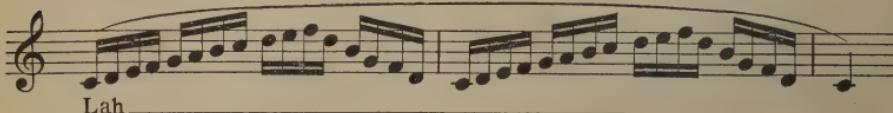
completely developed tone on the timbre is easily started, carry it downward, preserving the fullness of tone by gradually deepening the resonance.



It may be advisable to sing this slowly and carefully—the ascending scale may be added if desired, thus:



This also may be practised on any vowel-sound, and very often the best results may be obtained by using the syllable Nee.



The above exercise is a favorite. It is a combination of an extended scale and an arpeggio, and encourages daring on the upper notes and facility in the ripple down. By daring, I mean that one must dare to sing with the throat loose and open and not change the position of the throat so that the tone must be forced or squeezed out. Prepare everything before starting; then trust, and see what happens; that is what is meant by daring.

Some vocalists recklessly force in order to reach the top notes, but that is not daring; that is idiocy. In case this last term appears harsh, we will say that if the upper notes are sung in an ignorant fashion they are unpleasant, and if the proper way cannot be learned, they should

not be sung at all, as they only annoy one's audience, and ruin the voice.

The above is a beautiful phrase. Used as an exercise it presents some difficulties. It must be phrased very smoothly, with just a little *crescendo* each time it goes up, a slight hold on the top notes, and a *decrescendo* coming down. It must be performed with suavity, without straining, and in one breath. If you can accomplish this, you will be able, when you come to sing in "Tristan and Isolde," to sing these phrases as Wagner intended they should be sung, for he disliked the shouty, forced style of singing as much as did the old Italian masters.

The exercise on the next page, for sopranos, has a lilt and change of harmony that should stir the imagination, and encourage a pleasant sense of freedom in the top notes.

It can be sung with or without the staccato on the two notes before the top.

The top note should be free and floating, yet so solid that it seems as if it were fitting comfortably in a socket.

Do not force, but support vigorously, ever. Never thin out the voice on top; a full floating head voice is the natural result of singing *on the timbre*, and I find that all sopranos who are serious students and learn to use the middle voice properly, can reach high C comfortably and many attain to high F.

The image displays three staves of musical notation, likely for a piano-vocal score. The notation is in 2/4 time. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is also in bass clef. The music consists of six measures. In the first measure, the treble staff has a sixteenth-note pattern with a dynamic of $\text{f} \text{#}$ (fortissimo). The bass staff has a sustained note with a dynamic of $\text{f} \text{#}$. The second measure begins with a dynamic of $\text{f} \text{#}$ in the treble staff, followed by a sustained note with a dynamic of $\text{f} \text{#}$ in the bass staff. The third measure starts with a dynamic of $\text{f} \text{#}$ in the treble staff, followed by a sustained note with a dynamic of $\text{f} \text{#}$ in the bass staff. The fourth measure begins with a dynamic of $\text{f} \text{#}$ in the treble staff, followed by a sustained note with a dynamic of $\text{f} \text{#}$ in the bass staff. The fifth measure starts with a dynamic of $\text{f} \text{#}$ in the treble staff, followed by a sustained note with a dynamic of $\text{f} \text{#}$ in the bass staff. The sixth measure begins with a dynamic of $\text{f} \text{#}$ in the treble staff, followed by a sustained note with a dynamic of $\text{f} \text{#}$ in the bass staff. The vocal line is marked with "Ah!" in the first, third, and fifth measures. The piano accompaniment consists of sustained notes and chords.

THE TRILL

The Trill is not only a beautiful embellishment in certain styles of singing, but when properly executed helps to loosen up the instrument, and often reveals a new, luscious quality which hitherto had not been heard in the voice.

A really good trill is executed with a full tone; the tone is full because the instrument is so loose and natural, and the throat and resonance-cavities are so open, that a semi-glorified sound results spontaneously. For this reason it is good practice for any voice, whether or not it is ever used in a song.

A man may think that a trill is about as useful to him as the trick of catching a ball behind his back is to a ball-player. And perhaps it is. I leave it to him to think out.

Many singers, when they come to a trill in a song, change to a small, thin, and sometimes to a curious sort of voice, not so good as, and seemingly having very little relation to, the sounds they have just been making. This of course is wrong, and quite opposite to the method of the good singer, who realizes that if there is any one time when, more than another, it is imperative to have the most generous freedom and abandon, it is when executing a trill. And what the ball-player learns when he catches the ball behind his back, is also freedom and abandon. I have also heard singers whose whole production while doing straight singing was false and unnatural, but who had beautiful trills. In these cases the abandon necessary to trill loosened up the voice, and the natural voice revealed itself; the trill was the only natural thing they did. The wonder is that they did not observe the improvement in the quality of the tone when trilling, and thus get some idea which would have enabled them to loosen up the rest of their production.

For the female voice the trill is a most beautiful effect, and can be most expressive of the various moods of joy, etc.

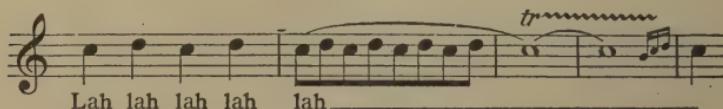
The trill does not consist of two notes side by side, sung and repeated rapidly in the ordinary manner. The trill is a distinct "shake" of the larynx.

The shake alters the pitch a half-tone or whole tone (the control is gained by practice), and a speed is attained which is faster than any conscious control of the two notes could possibly be. The singer maintains control just as if singing one continuous note.

This control must be well-nigh perfect, with the voice floating forward and up on the timbre, quite independent of the throat, so that the larynx is perfectly free to shake automatically, after receiving the impulse which is set into motion just below it.

Many singers have, unknown to themselves, natural trills in their voices, which by following these directions, may be developed quite easily; but it must be borne in mind that this is an accomplishment which, more than many others, can be easiest learned by imitation.

Only be careful that you do not imitate an imitation.



The above exercise is a very useful means of discovering how to trill. Be very particular about the body and breath-control, so as to insure a free and open throat. The throat must be deeply open, then start with well-pronounced L's the first bar; this for freedom. Then the slow trill the second bar, and break into the shake of the larynx at the third bar, and finish with the grace-notes at the end. Remember particularly that the tone and the

movement of the larynx are quite independent of each other. The tone should ring forward and upward in the dome of the face and head; the movement which shakes the larynx is (of course) in the throat, immediately below the larynx. The tone should be limpid and rich and the quality full-throated and generous.

Do not be discouraged if the first attempt to break into the shake does not succeed. Sometimes a great many attempts are necessary before it suddenly comes.

Some, especially heavy voices, may find it easier to trill the interval of a half-tone at first; then extend it to a whole tone later.

VOCALISES AND EXERCISES

Many additional exercises could be invented, but they are not necessary to make a good artist. If the few given in this book can be performed perfectly, one can approach any style of singing with perfect confidence, assured that the technic which has been acquired will enable one to master any difficulties which may present themselves.

There are many books of exercises which are useful to improve facility and musicianship, and to familiarize the singer with the many embellishments usual in the old Italian operas.

These, like the trill, may be useful in developing the voice; but it depends entirely on the manner of their use whether any benefit accrues.

Most books on singing have a multiplicity of exercises and a paucity of ideas. Better a book full of ideas and a few necessary exercises. Better a brain full of ideas, than an idea-less performance of flourishes.

And a brain full of ideas will be more fruitful than the meaningless learning and singing through of books of solfeggi and vocalises. The habit of learning and singing, one after another, vocalise after vocalise, making almost any kind of more or less musical noise, passes with many as learning singing. The result invariably is that it merely confirms and exaggerates the faults of production, and makes pronunciation practically impossible.

By the time the student masters the ideas and exercises in this book, he will be well able to choose for himself anything further which is required for his advancement.

He will probably find that the additional studies which he needs are contained in the songs which he studies, which, used as studies, will give him all the additional

practice and experience he requires. And this most interesting phase of his development will consist in his struggles to master the great art of diction, and to apply all the ideas and skill he has acquired to the perfection of a really expressive and complete pronunciation.

Here will be encountered many difficulties, but none which cannot be surmounted. For years the greatest interest should be found in improving the diction, striving after perfection, and improving on perfection by the aid of ever-growing grace from within.

THE “OPEN” TONE

The so-called open tone is of especial interest to male singers, and even in their case the interest is mostly confined to a few tones at the top of the chest register. These tones, while retaining the depth and power of the chest register, take on an added brilliancy as they near the upper register. This extra brilliance and clarity results from the use of the upper pharynx and post-nasal resonance-cavities, so that for a few notes immediately below the head register, we get a combination of great power, the strength of the chest register with the brilliance of the head register.

This tone is not only of great power, but of great beauty and dramatic character, and is recognized by all the great composers, who place the most important and dramatic passages on these notes, so that the singer may in the best sense be effective.

This open tone is absolutely essential to operatic singing, and the lack of it keeps most of the English-speaking singers off the operatic stage, but every singer should use it, whether for opera, oratorio or ballad.

There is no question as to its desirability. That is recognized. All the best operatic artists have it. Every one wants it; and in the endeavor to acquire it, most singers sing “out” in a shouty manner. Open tone to them generally means a very much open and distended mouth. The natural result is a loud, shouty, unmusical noise, and an utter inability to pronounce. This is so unsatisfactory that the singer gives it up and concludes that his voice is not operatic. He might just as well conclude that his voice is not fit for oratorio or ballad, as indeed it is not, for a singer who cannot sing the proper

musical open tone, cannot reveal the full glory of his voice in any other tone-color.

This is another limitation which arises from incomplete use of the resonance-cavities, and ignorance of the meaning of singing "on the timbre."

The greatest feature of the open tone is, that it is not open at all in the sense generally imagined. That is, opened "out" of the mouth. If there is one thing which more than another must not be done, it is to open the mouth wide, and let the tone out, for such a procedure destroys resonance, and the dead tone in the mouth is the result.

What must be done is to open, wide open, downward through the throat into the chest. [The sensation of the deeply open throat must be found. The base of the tongue must be dropped right away from the throat, and the enlargement of the throat space will be felt, as if the throat extended right down into the chest. This will give the full-throated feeling one must have in order to make a full-throated tone. With a proper breath-support under it, the voice floats on the breath, and the tone remains in the resonance-cavities of the chest and pharynx particularly, and grows in beauty, power and brilliance. The sound will get out, the same way the sounds get out of a drum.

The true way, then, to find the open tone is to open *downward* into the chest and not to open *out*.

In the one method the tone remains inside and grows in power, sympathy, resonance and beauty; in the other, the tone is put out of the mouth and is poor in quality and power, and unmusical. The effect is about the same as the difference between the open door of welcome and the open door of expulsion.

The tones where this effect is most pronounced, and the added power and brilliance are most noticeable, are from B to E \flat in baritones, and from D to F or F \sharp in tenors.

But this tone can be used much lower down; it is very beautiful in the lower voice in *cantabile* singing, and gives a beautiful effect of breadth of style, if skillfully used in soft singing.

Every one can learn how to produce this tone; it is in every voice; so why should any one handicap himself by ignorance on the subject?

Furthermore, no voice can possibly be fully developed if this sound cannot be produced, so that, if the open tone cannot be correctly produced, all the other sounds made are inferior to what they should be.

It, like the Operatic Timbre, is possible in all voices; it is ~~not~~ a quality inherent in the few.

Too many singers give up its acquirement too readily, thinking that others are born with this quality of voice. Some few are, but most ~~singers~~ who have it have acquired it by patient and continuous hard work and acute thinking.

It is the result of spontaneity, behind which must be an active impulse of some warmth, grave or gay. It cannot be done coldly; it must reveal the temperament, and sound temperamental;—the Operatic Timbre.

THE WOBBLE

The Wobble or tremolo is a fault so obvious that the merest tyro at criticism notices it at once, and almost with triumph, knowingly (and rightly) condemns it with such ostentation as to suggest that for once, being on sure ground, he thinks he will shine as a critic by declaiming his (and every one's) knowledge to his acquiescent circle of friends.

The cure of the wobble is not quite so obvious, but it is not at all difficult. Still, there are things to consider. One can steady the tone by holding it firmly in the mouth, but then there is a loss of quality. The jaw becomes fixed and the result is the straight, dead, unemotional sound heard in so many English voices.

There is a desirable vibration or pulse which should be in every tone and which gives it life. This the old Italians called the *vibrato*; it is quite different from the *tremolo*. The *vibrato* is the natural pulse or rhythmic vibration of the tone, and in the endeavor to keep the voice steady this must not be lost; any control which prevents this natural *vibrato* or life-pulse from entering the tone is as bad, though not so obvious, as the *tremolo* itself. This fact escapes the notice of the tyro critic.

The cure for the wobble or *tremolo* lies not in the region of the mouth or throat, but at the foundation of the voice, the breathing. Steady the hold of the breath, get the voice forward on the timbre, and then, instead of holding steady at the throat or mouth, do just the opposite, loosen the jaw and throat, open fearlessly, let the voice rest on the steadily controlled breath, and the result will be a steady tone; but the natural *vibrato* will not have been sacrificed in order to get it.

THE EAR—OFF THE KEY—OUT OF TUNE

Another very obvious fault is the habit of singing out of tune; in very bad cases, the comment is generally that the offender “has no ear.”

This remark of course is never intended literally, but implies that the person has a bad ear, or an ear not capable of detecting variations from the pitch as a musically trained ear should.

It will invariably be found that the fault has nothing to do with the ear at all. This fact will encourage those who offend in this manner, and if they are not deaf, they may rest assured that there is nothing constitutionally wrong with the ear, or any other part of their anatomy, which will prevent them from singing as true to the key as any one.

People who sing out of tune can always hear at once if any other singer is off the key. This disposes of the false idea that the ear is at fault.

The trouble invariably is that the throat is rigid, and this condition interferes with the automatic action of the muscles which do the tuning.

There is a set of muscles inside the larynx called the intrinsic muscles, over which we have no conscious control, but which act automatically in response to the commands of the brain, if there is no interference on the part of the muscles immediately surrounding the larynx.

By practice these muscles learn to tune the vocal cords to the pitch desired, but if, having in mind a certain note, the brain sends along a command to muscles which are squeezed and cramped, the result is not what was intended.

The muscles have a try, and may almost overcome the handicap, but in spite of their good intentions and courageous effort, the tone produced does not arrive at the pitch

demanded by the brain. And then the poor ear is blamed for the bad result. The absurdity of this is apparent to any one, and so with this explanation, is the cure. All one needs to do is to loosen the throat, and leave the extrinsic muscles in a state of elasticity; the intrinsic muscles then gladly obey the brain, and tune the instrument to the pitch desired.

This can be accomplished by the great cure-all, a proper breath-control. Then the voice will move forward on the timbre, and out of the throat, and the automatic tuning is accomplished easily and naturally.

Considering the manner in which throats are abused, forced and stiffened, it is a wonder that there is not more singing out of tune than there is.

The heroic work accomplished by these sturdy little muscles in overcoming the handicap of cramped conditions, should excite admiration and sympathy, and create a determination to aid rather than hamper them in the performance of their task.

One cannot be too considerate towards the larynx or treat it with too much respect, for it is about the most wonderful organ in the body.

REGISTERS

The good singer is always surprised to hear of the amount of worry and trouble which the bad singer has with registers.

If a voice is well controlled it passes as easily and unconsciously from one register to another as its possessor passes from one room to another if the door is open.

Yet it is senseless to try, as some do, to ignore the existence of registers, or to declare that they teach one register only for the full range of the voice, for registers do exist; that is proved by scientific observation.

But the purpose of registers is not to create difficulties for the singer, but to make his performance easy. If it were not for the registers, an extended range of the voice would be impossible. So there is no reason to be frightened at the mention of registers, or to feel, as many do, that the less said about them the better. To be sure, one doesn't talk about one's liver unless there is something the matter with it, and registers are similarly forgotten if everything is going right.

The mechanism which changes the registers is very simple; it is part of the system of intrinsic muscles, and acts unconsciously if there is no interference. This has been described pretty thoroughly in the preceding section on singing out of tune.

What happens in the case of registers is this. There are three registers, namely, the chest register, the medium register, and the head register. When low tones are produced, the vocal bands vibrate over their full length. The depth of tone created seeks an ample resonance-cavity in which to gain sonority and principally uses the chest for this purpose; in fact, the chest and larynx are placed thus closely together to facilitate this result. As we move

up the scale, the higher pitch necessitates a tightening of the bands, and presently the limit of this tension is reached.

But at this point, the intrinsic muscles effect a marvelous change; they draw together the bands at one end, which has the effect of shortening them, and consequently the pitch is raised without undue strain. This brings into play a new action, and produces a lighter quality of tone, not less powerful, because the intensity is increased. The natural resonance-chamber for this medium or middle register is the middle of the resonance-tract, which consists of the pharynx in the centre, the upper part of the chest under it, and the mouth and upper pharynx above.

This mechanism continues for nearly an octave in the middle of the voice, the tension gradually being increased to raise the pitch. When the natural limit of this mechanism is reached, the intrinsic muscles once more come to our assistance and shorten the bands again. This again produces a lighter quality of tone, but again the rapidly increasing intensity makes it most powerful. The natural resonance of the tones in this register is principally in the cavities of the head, hence its name. The points where these changes occur are not fixed; the registers can, and do, overlap; and particularly can the two upper registers be easily and often profitably extended downward. To extend the two lower registers upward is dangerous and generally unpleasing.

The quality of each of these registers has a color of its own, while the character of the singer's voice should make all three homogeneous. A skillful singer can sing in any one of these registers on a single note in the middle voice, and this gives him a great advantage where variety of tone-color is needed.

If the student has any difficulties such as breaks, or weak places at the changes of register, let him learn to sing on the timbre, and all these troubles will disappear.

The mechanism only wants a chance to act naturally, and given this, performs its office as a matter of course.

Sing on the timbre (it ought to be written in capitals every time—**TIMBRE**), and the mechanism behind it will perform its work as faithfully as the works behind the face of a clock.

THE VOICE THE BAROMETER OF HEALTH

Much emphasis has been laid on the importance of training the body and maintaining a high standard of health if one is going to be a good singer. That it is absolutely necessary is proved by the loss of brilliancy and power when one is not feeling well. But one does not have to wait until one is ill to hear the effect in the voice, for that is the first thing that suffers.

If the voice gradually or suddenly becomes dull, with the spontaneous ring lacking, and singing, which had been a pleasure, becomes a great effort, one can turn to the general condition as the source of this disagreeable change. The voice is the first thing to suffer if the health is run down, and invariably it will be found that several days later the effect will be felt all over the body, and probably the state of ill health made plain.

Good singers suffer little from colds and sore throats, but are sometimes careless about keeping the body in a state of vigorous health.

It is as important for a singer as for an athlete to keep himself in fit condition.

As soon as the voice loses lustre, he should look to his general health, and by proper food, perhaps more sleep, or even a tonic, recover his fitness, and then the voice will recover as well.

In the run down state, when the vitality is below par, much harm is done to voices by unskillful singers. In an endeavor to make the voice sound as brilliant as usual, it is forced, and the wear and tear on the throat is liable to lead to throat trouble. If the period of unfitness is prolonged, it may establish quite a different and inferior style of singing, which may be persisted in even after health returns.

When, for any reason, the singer is out of voice, great care must be taken to avoid forcing. Use the throat as little as possible, and use the forward and upper resonating cavities as much as possible, and sometimes even good may come out of this condition, because the singer is compelled to use intelligence where heretofore he had depended too much on physical condition. So when the physical fitness returns, he finds it serves him better because of the added intelligence with which it is used.

Of course, the effects of dissipation are well known. The voice suffers enormously. Naturally powerful voices become dull and small.

For a time, while the singer is young, the body and voice recover quickly, but the time required for recovery becomes longer and longer, and finally there is no recovery at all.

All excesses must be avoided, even violent exercise must be indulged in with temperance.

Out-door games are fine for the general health and voice, but you can't expend your energy and have it; and singing without vitality is like wine gone stale.

WALKING

Every human being should be a “breathing” crank, always at it when possible, and when not overtired. Perhaps no one has such a good chance to benefit by breathing as the singer, who of necessity is “always at it” in his work.

But there are many times when any one can benefit by practising breathing, and one of the best times is when out for a walk. It is one of the best times because, instead of being an extra exertion, it adds to the pleasure of the walk and furnishes the stimulation and exhilaration necessary to make the walk enjoyable and beneficial.

Besides the benefit derived from the extra amount of air, ozone, etc., assimilated, another great benefit arises if one breathes correctly.

If, while walking, breath is taken as high as possible without raising the shoulders, and then held for a short space, it greatly strengthens the muscles which hold back the shoulders and keep the body erect.

Then one can and must carry the weight high up in the chest. This takes the weight off the stomach and other organs in the abdomen, and one feels a sensation as if the whole body had been lightened. With this comes a feeling of buoyancy, as if one were lifting oneself along. One is then quite unconscious of having a stomach, and the whole body feels intelligent and happy.

The reverse of this method is, unhappily, often seen. People let the whole weight of the body rest on the abdomen. Everything drops down in the bottom of the bag. Besides the unsightly distortion of the figure, the bodies become slow and clumsy, and the continual pressure on the stomach and other organs inclines them to fits of depression, and hinders the free action of the brain.

A walk should be a fresh air spree; if the weight is carried high, one almost floats along, and the exercise becomes most enjoyable, mind and body being stimulated by the best of all tonics.

Do not be discouraged if a little difficulty is experienced at first. Continued practice will give the muscular development necessary to sustain this position.

PRONUNCIATION

With many singers there seems to be a sort of conflict between tone on one side and pronunciation on the other. With them the idea obtains that to make good tone it is necessary to sacrifice pronunciation; or on the other hand, to pronounce well means the sacrifice of tone. This, of course, is a fallacy.

If the tone is forward on the timbre, it is an aid to pronunciation instead of a hindrance; so those who find it difficult to pronounce and sustain full tone have the wrong tone-production. As explained previously, pronunciation or diction is the moulding of the tone into different sounds, and the addition of consonants forms the syllables. If anything is to be moulded, it must be poured into the mould. If it never reaches the mould, it is evidently ridiculous to expect a tone or anything else to be moulded into a desired form. A tone held back too far in the mouth or in the throat, has just as little opportunity of being moulded into properly formed syllables and words. It, too, never reaches the mould. The idea is simple enough; the tone must pour into the diction area, and then the moulding into words can be accomplished easily and neatly. And more, it can be accomplished expressively, for if the pronunciation is forward, the animated movement necessary to form the words combines with the eyes to produce an interesting facial expression.

Every syllable should be pronounced with clean-cut decision. Certainly, the accented syllable of a word should receive the most impulse. This implies that pronunciation is not a wholly mechanical process, which is an important truth. Behind the word is the creative impulse of the mind, and this force is projected into the syllable to make it live.

Having in mind his good intention, and almost hearing mentally these good intentions carried out, the singer invariably thinks he is pronouncing more distinctly than is actually the case. If his performance shall measure up to the excellence of his intentions, it is always best for him to think he is exaggerating the pronunciation, and what to him is apparent exaggeration will be, to the audience, just good, clear pronunciation, and they will rejoice that they do not have to consult the book of words to know what he is singing about.

Most singers only half pronounce, especially on the closed vowel-sounds. This half-pronunciation results in a fearful monotony. All vowels sound the same tone-color, so sentiment becomes maudlin, and brilliancy too aggressive.

So give every syllable due emphasis and attention. Do not undervalue its importance. Give it too much, rather than too little respect, and the result will be that a reflex action takes place, and the singer finds that, because he has treated the words so well, they in return will reveal to him their full meaning and power, and he will feel himself inspired by them, and thus become a really re-creative artist.

TEMPO

There is only one sure method of determining the pace at which a song or aria should be sung, and that is by consulting the words of the composition. The general time is indicated by the nature of the composition, and the composer gives an idea of the tempo by the usual markings, but these are very elastic and leave much to the judgment and taste of the performer.

One very common error is the general idea that speed gives the effect of brightness. *Allegro con brio* does not mean *prestissimo*. *Allegro* gives the speed, and *brio* the manner, of the performance. The *brio* is effected by introducing into the performance a freshness and brilliance gained from a highly charged spirit summoned at will by the performer, not by accelerating the speed. To speed up the tempo generally leads to fussiness instead of brilliance, and destroys the rhythm. It is a crude method, and one which the finished artist never adopts. The proper method is, to find the pace at which the words may be most effectively declaimed. If this plan were generally pursued, there would not be so much difference of opinion about the tempo of many well-known compositions. Generally, the subject is not considered sufficiently to form a clear opinion; the pace adopted is more than likely a haphazard guess. The thoughtful artist will reason it out for himself.

How fast? Fast enough to rouse the audience, and make them feel the lilt and buoyancy of the music, but not so fast that the rhythm and meaning of the song are lost, the pronunciation at the same time being reduced to a ridiculous patter.

How slow? Slow enough to lull the audience to a state of rhythmic restfulness and receptivity, but not so slow

that the rhythm is lost, and that interest in the words cannot be maintained.

If restfulness is allowed to degenerate into monotony, the audience cannot be held; it soon relapses into a state of indifference.

Tempo is important, but it is a comparatively mechanical device, and its effects are in no way a substitute for emotional warmth. Speed is not an adequate substitute for a flash of inner fire, neither is slowness a satisfactory substitute for deep sympathy.

SOME BODIES ARE NATURALLY SLOW

All the movements are measured and sluggish, and the muscles seem so buried in inert physical flesh that the response to the commands of the brain can be carried out only at a moderate pace.

This condition obtains quite often where the brain is very alert and active, but the muscles are handicapped by the dead weight of fat and flesh, which acts as a kind of insulator, and prevents the muscles from being galvanized into quicker action.

People with such bodies watch with astonishment the spontaneous activity of others, whose bodies seem filled with a surging, almost sparkling, vitality.

The movements of the latter are literally as quick as thought, and the whole body acts as if it were inspired; it is truly lithe and expressive.

The efforts of the slow body to emulate the activity of the lively one, are inclined to be somewhat discouraging; but with patience and persistence the slow body may be trained, so that it can enjoy an activity at any rate equal to the activity of the brain controlling it.

Vigorous exercise is a very good beginning in this training, and especially games, such as tennis or hand-ball, where the eye, mind and muscles must act quickly and simultaneously.

These games stir up the blood and promote a fluent perspiration, and this process helps one to get rid of much earthy matter. This fines down not only the muscles, but the nerves which carry the commands from the brain to the muscles, and consequently the action becomes quickened at once.

If this practice is persisted in, it is only a question of time until brain and muscles act together, and then the

speed is limited only by the strength and vitality of the body.

After a hard game, a shower-bath and a rub-down, who has not felt the glow of physical health? One feels not only clean outside, but clean inside, and the muscles seem almost to have an individual activity; they seem lighter and more elastic. And so they are.

There has been another influence active during this exercise. The violence of the exercise has necessitated a very vigorous breathing. Much air has been breathed into the lungs; this air is surcharged with spirit, which permeates the whole body. The whole body becomes charged with spirit; it has been—yes, why not say it?—literally spiritualized. The muscles are filled full of spirit; *it becomes part of their quality*; they are inspired, filled with inspiration, which gives them spring. The Spring is in the muscles; you can read it both ways.

✓ The source of the new activity becomes apparent. Imagination, Inspiration and Intuition have been aroused and stimulated, their forces become dominant, the whole body responds, and a quickened vitality reveals itself, for the muscles are literally filled with Inspiration, which has been breathed into them.

Unfortunately, it generally happens that almost immediately after this spiritualizing process, this nice, clean, newly sensitized body is taken to the dinner-table, and the healthy appetite created is made the excuse for over-indulgence in food and drink. All the heaviness and grossness which had just been laboriously worked out of the muscles, is put back again, and probably with interest. If, instead of giving it all it could hold, the body had been given only what it needed, there would have been some gain, and the process when many times repeated, and gain added to gain, would result in a complete metamorphosis of the texture of the muscles.

But, instead of this, there is over-indulgence. The result is a relapse into the condition of slowness and sluggishness, not only of body, but of mind, and the entire banishment of the beautiful, inspired feeling which existed before the meal.

The fact is that there is generally an entire lack of appreciation of the enjoyable condition which obtains after hard exercise and a bath. Most people think, "When I feel like that, I can eat a lot." A thoughtful person would realize that this sensation of inspired muscles, full of Spring, is more delightful than the sensation of a full stomach.

If people were as particular about the amount they eat as they are about the way they eat, there would be far less—shall we be polite and call it over-eating? Then there would not be so many over-fat, slow bodies (many are not naturally slow, but slowness has been cultivated), and many more than at present would have lithe and graceful bodies, and feel themselves equipped with a keen brain in command of finer nerves over which to send swift messages to eager and capable muscles. Then they would learn to know the joy of feeling the inspiration and spring all through the body.

The average man should adopt the motto, "Eat less—Breathe more."

PHRASING

The superiority of the artist over the mediocre performer is probably more noticeable in his phrasing than in any other department of his work. Elegance and finish of phrasing add ineffable charm to any performance, and make it complete.

The art can be cultivated; it is largely a matter of habit. Many singers seem never even to think of it, but it must not be forgotten that the real artist phrases because he can. In other words, besides having an ideal, he is equipped with a technic which enables him to produce the effect he desires.

The general rule in phrasing is that there should be a slight *crescendo* to the highest note of the phrase, and then a corresponding *decrescendo* to the finish of the phrase. The result of this is recognized as the best effect obtainable, consequently all good composers place the most important word of a sentence on the high note of a phrase, especially in dramatic writing. There are exceptions, of course, but then the continuity of the idea is spread over the whole sentence and the phrasing supplies the charm or emotional effect. The words may be individual, but it is their combination which forms the idea, so the idea is phrased as a whole, regardless of the order in which the words are placed.

Merely growing louder to the top of the phrase and then softer to the end of it is not a satisfactory effect. Phrasing is not an entirely mechanical performance; there must be an emotional uplift turned into the performance as it ascends towards the upper note of the phrase. This will be found in the body, and can be turned on by using the stretch described in the description of breathing, and the spring in the muscles described in the preceding section.

Then the feeling is not that of having mechanically made the voice louder, but of having turned into the phrase a surge of emotional force. This at once makes it louder, and more dramatic or joyful, as desired.

The subsiding of this impulse results in the *decrescendo*, and the whole effect is produced naturally and spontaneously. The art is concealed and the effect delightful. There is no suggestion of intellectual coldness; the warmth of the personality asserts itself, and supplies the glow and color suitable to the sentiment which is being expressed.

This is real phrasing, and if the singer can produce this effect, he has the finish necessary for singing real songs.

There is another style of finish which is so wrapped up in the small niceties that the great complete creative idea is overlooked. Perhaps it is generally used where there is no great creative idea, and this is made the excuse for overindulgence in soft top notes, exaggerations of slurring, etc., which may be artistic, but can hardly be called art. The really great songs do not have these effects, which can hardly be included in the art of phrasing.

Not that daintiness is to be despised; it possesses great charm, but when cutting through the frosting of a cake we should naturally be disappointed if something firmer and more substantial were not encountered underneath.

Daintiness should be the natural result of delicacy and sensitiveness, and not an attitude assumed for show purposes.

INTERPRETATION

When the student has acquired a sound voice-production, and can pronounce expressively, understands tempo, and has mastered phrasing, he is equipped with a technic which makes interpretation a fairly simple process.

The skillful artist does what he will when it comes to interpretation, because his technic permits and aids him to do it.

The unskillful singer does what he can. He may have ideas, but he is unable to carry them out because his technic is insufficient. It is extraordinary how the rank and file of the profession do not realize that real finish and style cannot be superimposed upon a crude voice-production. In the old days students learned to sing, and style was the natural result, but then, every accompanist did not set himself up as a teacher of singing. To be sure, in these days of the art-song, the accompaniment is much more important than of yore, and so is the accompanist. One often hears performances where the accompanist is a much better artist than the soloist. We see the accompanist vainly striving to lift the soloist to a height he is utterly incapable of reaching, owing to his lack of technic. But suppose he has the technic, and can do what he wills; what then?

First of all, look at the words, and find out the dominating idea in the song. If there is no idea, don't sing it!

In all good songs the musical setting, however elaborate, is of secondary importance. If the music is tremendously important, it at most is only for the purpose of creating the atmosphere; the atmosphere is the result of, and is more important than, the music, and into this atmosphere is introduced what is still more important, the words,

which are made to live by the help of this atmosphere and the emotional force of the singer.

All these effects exist only for the purpose of making the words more expressive. All arise out of the words. If there had been no words, there would have been no music.

The text, then, must be made the dominating interest; every word must be vitalized; the *music* exists only to make the *words* more impressive. This condition is fairly easy to preserve in simple songs, but in more elaborate and dramatic songs the singer will have to summon to his aid all his resources of power, personal magnetism, and emotional energy, if he is to ride on the crest of the musical wave, and not be swamped in the tumult of sound.

Of course, the singer occasionally wants to be swamped, but not often. He can always live by reducing the wave, but if in order to save himself the wave must be reduced to such a placid state that it becomes a mere ripple, and the character of the song is lost, he must give it up and try something within his powers of interpretation.

Through a study of the words the artist must create a mental picture of the action (if it is a descriptive story), or of the atmosphere (if it describes a poetic ideal), or of any emotional state, whether of happiness or agony, or any shade of feeling between these two.

He must faithfully preserve this mental picture during his performance, and live in it; then he will find himself giving power and meaning to the words, and able to command the undivided attention of the audience.

We all know the qualities required to be a good storyteller. Personality, interest and sincerity are a few of them; in addition he must have a thorough knowledge of the story he is telling, the capacity to enter into the spirit of the story, the ability to half act it, and a sympathetic appreciation of its merits. Then he can create and sustain an interest. Isn't it absurd to suppose that, just because

the story is told accompanied by music, the melody and pretty tones of the singer are to be a satisfactory substitute for all the qualities demanded of the story-teller? Yet singers frequently sing with a very indefinite idea of what the words mean—and sometimes with none at all! Generally this is because they are thinking of the wonderful tones they fancy they are producing, or are going to produce; or the top note at the finish absorbs their attention, and the rest of the performance is of the “get-through-it-somehow” order.

Think what would be the effect of all the qualities of the skillful story-teller, combined with the musical accompaniment and vocal melody. When an artist appears who can command such a combination, his performance seems like a revelation.

Therefore, derive your inspiration from the same source which supplied the composer with his—from the words; then pour into the interpretation all the ideas, charm of manner, elegance of phrasing and general intelligence and musicianship you can command, and the result will be interpretation in the right sense.

Sometimes there is an important refrain without words. Two well known examples are Foote’s “Irish Folk-Song,” and Grieg’s “Solveig’s Song.” These refrains are not added to the song just to give the singer a chance to show off her voice; they should be sung as a continuation of the preceding sentiment, as if the character in her abstraction, at a loss for words, continued to express vocally those emotions and feelings which, though deeply felt, had not yet found words for their expression.

These two examples should be almost crooned, as if one were singing to oneself, and not sung “at” the audience. Other refrains demand a bright, cheerful style, but in every case there must be real feeling expressed; one must not be satisfied with a superficial, bright noise.

There are many art-songs, with very poetic text, full of idealism and atmosphere, where the character seems to be unconsciously thinking aloud.

These also must not be sung *at* the audience, but the attitude must be almost that of singing to oneself.

Much fine discrimination must be used on these points, and experience and the careful observation of good artists will help the student enormously in these matters.

Interpretation is an inexhaustible subject. The more we understand psychology, the better we shall understand interpretation; so let us be students, ever.

CREATING ATMOSPHERE

The inexperienced singer is frequently very much mystified by the apparent ease with which the old artist gets *en rapport* with his audience.

The mystery is explained more or less by the law of the survival of the fittest. The bad singers and nonentities go into the discard. If a singer survives long enough to become experienced, he has been progressive, and has developed into a personality. He has found himself; is master of himself and of his forces, and the forces of his personality affect the surrounding air, and rays and waves of geniality and sympathy are literally sent out to the audience. The psychic forces of the artist are so strong that he is a self-starter. These forces reach out to the audience, who have similar psychic energies, which are in a less developed state, and need starting by a stronger outside influence, but, when once in action, they give back generously of the sympathy and enthusiasm which has been aroused in them.

This establishes a community of interests with everybody helping, and the performance is lifted to a high plane of excellence which a merely mechanical technic could never reach. The artist has been a great success, and deserved it. Whatever help he had from the audience was his by right; he commanded it.

And the audience, having helped him, though unconsciously and unknowingly, love him.

There is another kind of atmosphere more difficult to create, with which the artist surrounds himself in order to become oblivious of all surroundings.

Either on the platform or stage, this atmosphere creates for the moment a little world of its own in which the artist

lives and expresses the feelings, or action, or both, of the character portrayed.

This atmosphere is impervious to outside influence; the artist is oblivious of the audience or anything else outside the radius of his atmosphere; and while it is an inspiration and protection to the artist, who seems to be temporarily in another world, it is not repellent in the least, but radiates, on psychic waves, exact impressions of the emotions experienced by the artist, who is its centre and originator. Atmosphere and Inspiration are direct results of the study of Breathing, and the skill to command the use of these great qualities is by no means the gift of the gods, but can be acquired by hard work and perseverance.

If I were teaching either piano or violin technic, I should certainly insist on a course of breathing for the pupil, to develop the psychic energies.

Why leave to chance things so vital to success as the power to project atmosphere, the development of inspired originality and a re-creative personality?

We might then have a few Brahms players, instead of about one.

Practical Psychology certainly can be acquired only by much thought, great perseverance and hard work; but never has any work been so enjoyable and exhilarating.

ATTACK

The attack is a cheap “talking point” of the unlearned, and probably a survival of the days when the pernicious “coup de glotte” was in vogue. The “coup de glotte” was an attack with a vengeance. It attacked not only the note, but the throat as well, and left many wrecks of voices where it had flourished.

To be sure, the tone must be started in the middle of the note; one must not slur up to it, that is, start with imperfect tuning below the note, and slide up to it. But neither must one assail, or assault, the note.

We can then safely say that there is no attack, unless it is a bad attack; the good singer simply begins to sing, but the tone which comes is the continuation of a tone which had been singing in his mind before he made it audible to his audience. He merely begins to pronounce on it; his breath-control sustains it; the effect is as natural and unconscious as speaking.

We do not think of “attack” when we say, “good-morning.” Certainly it is not sung on a particular note. Very well, then, do the tuning mentally, pronounce into the tone, and the phrase will have begun as naturally and unconsciously as speaking, and, needless to say, correctly.

MESSA DI VOCE

The art of "messa di voce" consists in starting a tone very softly, and gradually making it grow stronger in volume until the maximum power of the voice is reached, then gradually to reduce it until the original soft tone is attained. The way to do this skillfully is principally through the intelligent use of the resonance-cavities. Of course, when the tone is very soft, the vocal bands vibrate only slightly on the very edges. As the tone becomes louder through increased breath-pressure, the vocal bands vibrate in greater amplitude, but this takes place unconsciously, and need not be considered by the singer. What he must consider is the position of the tone at all stages, and what might be called the amplitude or extension of its resonance. The procedure is as follows: Start the tone on the timbre, well forward, using only the forward and upper cavities for resonance. The result will be a soft humming tone which will be floating, but will have intensity and concentration. The breath-pressure is gradually increased, and at the same time the resonance is allowed to become amplified. It extends itself slowly back through the post-nasal cavity into the upper pharynx and mouth, then into the lower pharynx, and then into the chest, and by this time the whole of the instrument is vibrating in splendid sonority. The return to the soft tone is something like an organist's successive cutting off his stops and closing his swells. First, the chest resonance is cut off, then that of the lower pharynx, then the upper pharynx and most of the mouth resonance; what is left is the original soft tone with which we started.

A certain amount of emotional energy may be introduced to great advantage. It will give much additional glow when the *crescendo* is at its height.

The idea expressed by the word "amplitude" may very well be continued here; this time in connection with the spirit put into the performance: its swelling up and subsiding; its manipulation like the flow and ebb of a wave of emotion. This makes the whole operation less mechanical, and gives it the character of a spontaneous act.

DARK TONE

Many beautiful and deeply emotional effects are obtained by the use of the dark tone-color. And very often it is tried with ill success by singers who do not know how to produce it properly.

This tone, though *dark* in color, should not be *dull*. It is produced by an exaggerated closing of the tone, which is slightly smothered into the upper resonance-cavities.

It does not lose the timbre or intensity by this process; one can pronounce in it naturally, the same as in the more open tone; and (what is very important) it remains in tune. It has the quality of emotion deeply felt, and sounds sincere and rational, with an entire absence of trickiness such as is affected by those superficial singers who attempt to palm off a cloudy wheeze in the throat as something emotional; this is exploited as their dark tone; it has a very decided penchant for wandering off the key, and, besides, it means nothing.

The dark tone should be thoroughly understood before it is used; then it is a great addition to one's effectiveness.

The dark tone can also be used most advantageously by those who have throaty, white and tight voices, as a cure for their faults. The exaggerated use of the closed tone, if properly done, moves the voice forward, teaches a better use of the upper cavities, puts color into the sound, and familiarizes the singer with the sensation of a fuller, more complete tone. A new ideal is formed, and when the voice is opened up again, it will have gained a new fullness, freedom and brilliancy by its progress through the dark-tone school.

THE LUNGS

One speaks of the disorder of any other of the organs in the body with less alarm, than one does of any illness which affects the lungs.

This fact shows their importance, and the necessity of keeping them strong and healthy. Nevertheless, they get less thought than the organs connected with the assimilation of food. Of course, the sensations connected with the lungs are not so coarse as those connected with the stomach; hence, attention is not so readily attracted to the lungs, and they can get into a bad state before the discovery is made that there is anything wrong. Even then one rarely hears that a course of breathing is recommended as a cure; yet that is practically the only cure for pulmonary troubles.

What a pity we do not derive as much pleasure from the process of breathing in fresh air as from the tasting of food and drink; then we might become greedy for air, and vie with each other as to who could breathe the most.

No headaches would be caused by this sort of indulgence, but much inspiration and impulse toward higher ideals would be gained from it, and satisfaction, instead of dejection and disgust, when thinking over events afterward.

Why hospitality should always take the form of food and drink is a question of some pertinence. Hospitality originates with the idea of welcoming the tired and hungry guest, and supplying his needs. But why ply with food and drink people who are already overfed?

Perhaps some day we shall be invited to breathing parties, where the host will urge his guests to partake of different brands of imported air, or a new and very expensive ozone mixture. Guests will always flock where the host dispenses expensive entertainment; but will our

education to an appreciation of its qualities compare, in this instance, with the education we have given to our palates?

A-R-T
DOES NOT SPELL
INSIGNIFICANCE

Art does not consist in making the rough places smooth to placidity, so that all originality and character are lost. It consists rather in rousing the spirit, and developing it to such a state of understanding and sensitiveness that incongruities are made impossible.

Thus we have individuality and originality increased instead of diminished.

TO TEACHERS

Do not teach singing because you can play the piano or organ; it is unfair to the pupil, and worse, you are untrue to yourself, in that you pretend to teach what you do not know. Singing is the greatest art in the world, and a proper vocal technic requires years of study; and far more subtlety and sensitiveness is demanded to acquire a thorough understanding of the voice, than is required for the study of any instrument.

Think of the presumption exhibited by those who teach singing without having studied it properly. Some cannot even sing a decent tone by way of illustration. "What shall we do?" they say, "shall we starve?" Better steal, say I; you would do less damage to the community. Or, if you are honest, learn what you profess to teach, and thus be a benefit to the community instead of a parasite.

PRACTICE

“Through error and guilt to wisdom.” Practice must be regular and persistent if one is to make any real progress. It is as necessary to the voice as meals are to the body, and the regularity of practice-periods should compare favorably with the regularity of the meals.

Unless one is fatigued physically, disinclination should not be allowed to influence one too much. Very often, in five minutes, the breathing changes the mood from one of utter slackness to alert activity, and no more is thought of the laziness which existed just a few minutes before.

This demonstrates that breathing is the greatest tonic in the world.

One must practise and do one’s best, using the brain keenly meanwhile for self-criticism; and though errors may be committed, they will be corrected at the next lesson, and by their elimination the general average of excellence is raised.

In learning to recognize the errors, the student becomes a better critic. We can arrive at the true by the elimination of the false.

How about guilt?

Generally the student is told not to sing songs at the beginning of his studies, and to confine the vocalization to the practice of exercises.

Also, singing while sitting at the piano, playing the accompaniment, is tabooed.

(But curiosity to try the new voice in songs, or an artistic temperament which demands an outlet, prompts the student to sit down at the piano and run through a whole repertoire of songs regardless of the fact that the newly acquired technic is being absolutely destroyed. Or

perhaps friends drop in, and ask you to sing. You explain that singing is forbidden at present, as it will harm the voice. They reply, of course, that "just this once won't hurt," and, half through wanting to oblige, and half through vanity, the exhibition is given.

No one is satisfied, neither singer nor audience is pleased, and at the next lesson you find yourself out of voice, and all the old faults have been revived; both teacher and pupil are discouraged, all for want of a little firmness, conscience and will-power.

It is a curious fact that one such experience rarely convinces the student what a serious check is given to progress; with the thought that "it won't hurt this time," and the hope for better luck, the same thing is repeated again, and sometimes again and again. This makes the rate of progress compare with that of the snail, which crawled up twelve inches out of the well during the day, and dropped back six inches every night.

Finally, however, intelligence probably comes into its own, and even these experiences teach something; so even by this expensive method some knowledge is gained, and with the help of the really intelligent practice pursued in the saner moments, the student eventually comes "through error and guilt to wisdom."

THE “BIG” OBSESSION

Most of the rank and file of the singing profession are fairly obsessed by the desire to cultivate a big voice. This obsession is a demon destroyer of voices; it makes so many singers force their voices and shout, and the result is that first the quality of the voice is spoiled, and then the voice is ruined entirely.

A powerful voice is a grand instrument and the possessor of one is most fortunate; but loudness alone will not make any one a success, so why should so much thought be given to power, and the possessor of a loud voice so much envied? As well might a violin envy the trombone!

The worst of the average striving after power is that, after a short period of loudness and shouting, the voice, if not ruined, loses what power it had, simply becoming dull and dead.

Power is a legitimate ambition; every one rightly wants to develop the voice to its maximum power of dramatic expression; but it is worse than useless to expect the voice to express more grandeur than the individual possessing it can feel. True, we frequently hear loud, powerful voices, with no grandeur in them, but if the possessor of a voice of average size wishes to add to his power, he must accomplish this by the addition of grandeur.

Consequently, thought must be concentrated on what might be termed a legitimate obsession, and that is to develop a “big” spirit. Breathing and thought are the means, and as the spirit grows more expansive, the body responds and becomes stronger, and that means that the instrument becomes more powerful. The voice must never be forced beyond its natural resonance, but the amplification of the various powers, spirit, bodily strength, and resonance, brings the voice to its maximum power.

Loudness of tone must never be the dominating thought, but greatness of spirit, and as stated before in this book, the voice will be found to be big enough to express any emotion felt by the singer, however great it is. His fame will then rest on being a "big" artist, rather than on the possession of a "big" voice.

A CONTEMPLATION ON CONTEMPLATION

Contemplation might be described as the quintessence of thinking. Thinking goes through a process which refines and concentrates its properties. It might be compared to the distillation of the spirit from any liquid.

This latter process is very coarse in comparison, but will serve to convey the idea of what happens.

In place of the retort used in the distillation of spirit, we have to create an atmosphere surcharged with thought, and in a certain sense the thought is distilled, and its essence, formed from many-sided thought, becomes a new product, the spirit of thought, or absolute knowledge.

The conditions for contemplation are most important. Imagine a spot in the country where there is absolute quiet. A grove of beautiful tall trees, a pond on one side, peaceful country all around.

One can lie on one's back and watch the beautiful blue sky, the tall trees seeming like long avenues stretching up to the blue. A faint breeze rustles the leaves, and the feeling of kinship to nature is glorious. Have I misled you into thinking that these are ideal conditions for contemplation? If so, it was only for the purpose of showing that they are not; they are perfect for the expansion of the spirit and the giving out of one's best feelings, but contemplation is more akin to *receiving*. The one thing in this case which prevents the creation of an atmosphere and consequently contemplation, is the delightful breeze, and that fact splendidly illustrates the great principle in contemplation, and the conditions necessary to achieve it successfully. The principle is analogous to the principle of resonance, as explained in the section under that head. Tone, if introduced into a cavern of still air, immediately

spreads itself to the outer walls of the cavern and is reflected back and forth, and the original tone is thus very much multiplied and strengthened.

If the tone is introduced into moving air, it is literally blown away.

And so with thought and atmosphere; if projected into a breeze, they too are blown away, and no concentration can be effected. Therefore, one must seek a quiet *enclosed* place, where there is no movement to distract the attention, and where the air is still. Then the resonance principle can be carried out, with thought substituted for tone, and one's own atmosphere instead of the resonance-chamber. Through restfulness and calm and waiting, an atmosphere of receptivity is created; then a continuous flow of thought on a given subject is introduced into this atmosphere.

But here there is a very important difference from the resonance principle. The thoughts, instead of rushing outward to the edge of the atmosphere (the limits of which are very indefinite), are attracted by a sort of centripetal force emanating from the Ego, and rush back upon the outflowing thoughts, towards the source of their creation.

One can imagine the thoughts boring in toward the centre, full of determination to maintain their connection with the central idea. And the gathering power of these thoughts reinforces the idea, which is thus enriched and strengthened.

Thought is mental, atmosphere is an expansion of the spirit. Contemplation unites these forces, and the spirit is enabled to lead the understanding into its own province, which is farther than the intellect with its limitations can penetrate unassisted. Together they can collect and verify inspirations and ideas; they form a wonderful combination for pursuing original research.

In contemplation one must learn to wait. Results cannot always be obtained, but when through contemplative wonder a result does come, it comes like a bolt from the blue, swiftly, clearly and decisively; and like the bolt from the blue, it bears a characteristic quality of inevitableness and authority from which there is no appeal.

THE SPEAKING-VOICE

“Speech is the electricity of action.”

As soon as the student becomes familiar with the idea of the timbre, and forward resonance and pronunciation, he should endeavor to apply the principle to his speaking-voice. In order to do this, he will have to be a little particular about his breathing when speaking, but that, too, soon becomes a habit, and he will unconsciously give the voice more breath-support, and use the throat less. For a while it may make him feel a bit stilted and unnatural, but nature will soon absorb a quality so natural as speaking on the timbre, and then the singer finds himself in possession of one of the most delightful things in the world, a beautiful speaking-voice. Nothing on this earth has greater charm than a mellow, well-modulated speaking-voice. If the voice is forward, and the pronunciation is on the timbre, a variety of sounds and tone-color and variation of pitch are naturally produced by the complete pronunciation of the different vowels, and the natural variation of emotional intensity felt by the speaker.

Modulation, therefore, is a natural and automatic result of these conditions.

From a practical standpoint, it is obviously a great advantage to be always using the voice the same way, whether speaking or singing. If there are two ways, one of them must be wrong.

We will assume that the speaking-voice is wrongly produced; then every time one sings, the voice must be coaxed back to its proper path. This naturally is a great disadvantage. What a joy it is to feel that even using the speaking-voice is, in a sense, practice. One speaks occasionally throughout the day, and if one speaks on the timbre, one uses the same forward muscles of articulation and

the same resonance-cavities as are used in singing in the same register. Then, when one comes to sing, the voice is "there." Where?—*on the timbre* always, whether singing or speaking.

If one has a faulty speaking-voice, certain muscles are wrongly used, so besides the resulting curious idiosyncrasies, mannerisms, an indifferent and even disagreeable tone, there is the wear and tear of the throat to be considered, and the ever-recurring inclination to commit these same faults when singing. This latter tendency creates a continual combat, which is avoided by speaking, as one should sing, on the timbre.

Many singers think that it is too much bother to take any pains with the speaking-voice, but they are either ignorant or careless, or lack just the conscientiousness which always strives for perfection. They have not felt that there is as much self-inspiration and satisfaction to be derived from speaking well as from singing well. No singing-voice has ever been developed to its maximum beauty and power while the owner's speaking-voice was neglected. Emerson says, "A good voice has a charm in speech as in song, sometimes of itself enchains attention, and indicates a rare sensibility, especially when trained to wield all its powers. The voice, like the face, betrays the nature and disposition, and soon indicates what is the range of the speaker's mind."

Voice is Voice, whether singing or speaking. Why should we, who aspire to be so godlike while singing, be content to be so commonplace when speaking?

READING—MIND-FORMING

A singer, more than any other re-creative artist, should have a cultivated mind; he must be (at any rate in feeling) poet, philosopher and priest in one, and be able to add to these qualities a genuine sense of humor as well.

By means of good books, one can associate with the best minds the world has produced, and one's mental processes are thereby improved and stimulated. "The appetite grows with what it feeds upon," and one becomes greedy for knowledge of any kind. All knowledge is power, and the satisfaction derived from its possession is adequate return for any pains taken in acquiring it. However, if immediate and practical reward is expected for one's efforts to improve the mind, it is found at once in the additional insight and authority with which one's work is performed. The great point is this: It is manifestly absurd to expect that one whose mind is ever dwelling on the frivolous can suddenly become eloquent, even though golden words are placed in his mouth. His lack of mental grasp, sensitiveness, and general appreciation, causes the words to fall meaningless from his lips. The noble sentiment loses its grandeur; the poetic ideal becomes insipid or commonplace. The audience, which is expecting to enjoy the re-creation of an art-work and have it endowed with new life, finds itself, instead, present at a killing, which is the very opposite to re-creation—it is murder. There is, as yet, no punishment to fit this crime—a fortunate thing for the many criminals of this nature still at large. To be just, they are not aware of their guilt, they do not know that the song was murdered, they speak of it as having been "executed."

* *

*

Those who do succeed in re-creating are geniuses; they are “finely organized observers”—not in the sense of brooding and burrowing, but in that of seeing, storing up and elaborating what they have seen.

* * *

This power of seeing is the capacity of the individual man to adopt such an attitude toward nature that, within certain limits prescribed by his individuality, he may absorb her ever-creative originality, thus qualifying himself to become creative and original.

This power can be trained and developed, and while few are greatly creative, thousands are capable of original achievements.

SCIENCE

To the average man the word "scientific," used as an adjective, endows any statement, however preposterous, with oracular infallibility.

The reputation for authenticity which science has acquired, and which in the past it generally deserved, is being used by many modern writers as a cloak to disguise the half-baked science which they are foisting on a trusting public.

Consequently, we have *this* science and *that* science and *the other* science, which endows the work with a high-sounding name, while the work itself often consists of a lot of the most labored, unscientific palaver imaginable, full of scientific terms and jargon, but containing very little real science.

The average man is naturally confused by this confusion, and too readily believes that the fault is his; rarely does he have pluck enough to blame the writer. Occasionally he will opine that it is "awful rot"; and very likely he will be correct.

It takes a highly trained mind to make original research; real discoveries having been made, the knowledge becomes scientific; it has been moved from the realm of "time" into that of "space," and it should then be possible to explain it satisfactorily to the average intelligence.

Science suffers from the pretensions of those who claim to have made discoveries, though it is plain to the thinker that many are throwing out clouds of scientific language in an effort to befog the reader, and conceal their lack of positive knowledge.

Let us see if we can clear the fair name of "Science" a bit, so that it shall be neither an awe-inspiring bogey to the average man, nor a byword to the advanced intelligence.

What is Science?

I have stated earlier in this book, that the business of Science is to know.

One must not expect too much of Science.

How much can it know?

Material Science is a three-dimensional knowledge. It can test phenomena of the sense-world only; length, breadth and thickness, and motion in these dimensions.

When the phenomena of voice are to be explained, something more is required.

A dead body has all the muscles and organs necessary to produce voice. Air might be pumped into the lungs, yet it cannot be made to speak. So there exists something which is not included in our conception of mechanical movement.

The biological phenomenon, Life, cannot be explained by material science.

A living organism has something undefined which makes it different from the dead. We conceive this something principally in its main function, which is the faculty of reproduction.

This phenomenon of Life will be sensed, by the higher consciousness, as belonging to the region of the *fourth dimension*, or something beyond the realm of material science, the limitations of which are thus made clear.

A snail is a *one-dimensional* creature; it can sense only a line (length) as something permanent. The horse or dog is a *two-dimensional* creature; it senses a plane surface (length and breadth) as "space."

Man is a *three-dimensional* creature; what he can represent in form, lies for him in "space," and what he has not the ability to represent in form, lies for him in "time," just as all indications of the second, third and fourth dimensions lie in "time" for the *one-dimensional* creature, and the third and fourth, for the *two-dimensional* creature.

But man, as a highly organized, thinking being, can sense the fourth dimension, the permanent angles and curves of which he conceives as sensations.

He may even speculate on the fifth dimension (thinking of thinking); and in doing so he soars far above material scientific investigation.

All these dimensions are active in the production of voice: Life, motion, creative energy, thought, and many other activities, before we get down to the region where material science can take its measure.

Poor Science! it knows its limitations, but most of its users do not; what crimes are committed in its name!

What can be brought from the region of "time" and represented in form, is moved to the region of "space," the region of man; it then becomes scientific.

The author claims that much has been brought by him from the region of "time," into "space," and placed before the reader in an original manner.

This becomes "science," not in the sense of using scientific terms, but in making clear the truth.

He has also indicated a positive method by which others may, for themselves, make investigations of this nature.

Some things cannot be accurately described by material science. He who cannot think beyond the so-called scientific demonstration of vocal sound, will never understand its phenomena.

Instruments are limited and unsatisfactory for recording vocal sound. Tone, expressing soul-forces, cannot be measured by any mechanical instrument, for mechanical sensitiveness is inexpressibly coarse, as compared with the sensitiveness of developed psychic force.

The teacher must himself be an instrument, and one not only capable of recording sensitively the results, but, as a *thinking* instrument, able to describe the impressions received.

It is absurd to describe in detail the vocal tracts of great singers, and assume that the physical formation is responsible for their successful careers. The main interest is not in the physical formation of their throats (for there are many just as good), but in the peculiar inner processes by which they arrive at the correct use of the vocal apparatus.

Of course, there are unconscious or intuitively correct singers, who cannot describe what they do, and there are the few who do understand;—just as there are mystics and occult scientists.

Positive knowledge is Science. This work is a positive method of voice-development and control, complete and in detail, and is original and unique, and the author feels it will be the foundation of a recognized School.

The Art of Singing on the timbre is described for the first time. Truth is bound to prevail; it enters the realm of absolute knowledge, and as such is a true and positive Science.

Practical Psychology is the true measure of vocal phenomena; it is a science of at least five dimensions; it includes material science, without which there would be no Practical Psychology.

CARUSO

It is the fashion for writers on voice to discover Caruso. I myself have discovered him. Best of all, he has discovered himself. That is my discovery.

When Caruso first came to London, quite unheralded and unknown, it was my privilege, through the courtesy of Mr. Percy Pitt, director and conductor, to hear him in his first rehearsals, and in all his appearances at Covent Garden, both from the front and from the wings.

I remember his first rehearsal well; he sang through his part softly, but with such a lovely humming quality of voice, which nevertheless suggested power and dramatic feeling, that we were all keyed to a state of eager expectation for the performance that evening. I remember that one member of the company said to me, "They say he has a great voice."

Of course, the sensation he created is history, and I heard him continuously for two seasons (as I remember) before he came to New York. I naturally took an extraordinary interest in his singing, and examined minutely the impressions he registered on my consciousness.

His voice was wonderful, and after recovering from the almost overpowering emotional effect of his tones, a critical ear could discover that he was chesting too much in his low tones, sometimes as high as E, and that the ring in the lower voice was too far back.

The top voice was perfect, wonderful, fluent and ringing, but he sounded like a baritone below F.

A young voice can stand this for a while, but after several years of that kind of singing he found that it would not do, and by sheer instinct for the beautiful and true, he began to work out his present method of production, by bringing down, through the middle voice,

the wonderful forward hum or timbre which he had naturally in his upper voice; and this finally gave him the proper forward timbre right down to the low notes, made a perfect blend of registers at E and F, and placed his voice *on the timbre* from top to bottom.

It took several years to accomplish this result, and he deserves unlimited praise, for he is the only one who has done it. He has found himself.

He told a mutual friend in London (an Italian) four years ago (1913), that he had only just perfected his art, and found he could do what he wished with his voice.

It has been a great accomplishment, and his art, more than his voice, has placed him in a class by himself, and there are no seconds.

Other great voices have been heard in Covent Garden since then, voices which the critics stated were as good as Caruso's, and who started singing the same way he did; but unlike Caruso, when they began to show wear, instead of developing the timbre, they thinned out their voices to lighten them, and now they bleat rather than sing.

They will be finished when Caruso is still in his prime, for as he is now singing, he will sing as long as health lasts.

And he has found himself not only in his singing, and in his acting, but in his attitude towards life. His lack of affectation is refreshing; he does not assume a pose to suit other people's ideas of what a great tenor should be. He is truly himself.

MENTAL TONICS

When men have bodily illnesses, they fly at once to remedies of various kinds, particularly tonics to stimulate and accelerate metabolism (the renewal of matter).

When the mind and spirit have illnesses, such as depression, indifference, discouragement, or other weaknesses, we should at once seek some mental tonic; such are far more sure in action than any material tonic, and their action is not confined to the mind alone, but extends right on through it into the physical, so there is a bracing up of energies all round.

This mental tonic is to be found in the writings of the great.

The supply is plentiful; any one can collect a stock of remedies of his own, with very little trouble, and they, unlike medicinal tonics, grow in power with use; they are more efficacious the hundredth time than the first.

I append a few first-class stimulants for the aid of the depressed and discouraged.

“Dwell neither in the past nor in the future, but always in the present, free from penitence and from dreams, and concentrate the full clearness of thought and unbroken strength of will upon the demand of the day.”

“Man through faith and fresh courage will come off victorious in the most difficult undertaking, but he is straightway lost when the least doubt comes over him.”
—*Goethe*.

“Let us say then frankly, that the education of the will is the object of our existence.”—*Emerson*.

“One must not complain, as he might destroy his powers by fruitlessly dwelling on his pain.”

“There is more charity in the egoism of a strenuous, far-seeing soul, than in all the devotion of a soul that is helpless and blind.”—*Maeterlinck*: “Wisdom and Destiny.”

“An efficient advancement towards the true felicity of the human race must be by individual, not public effort.”—*Ruskin*.

“Place him as God has placed the stars, where he will shine—not burn; he will be vital and calm—not furious and choleric.”—*Thomas Vaughan*.

“The man who conquers self, his freedom gaineth.”—*Goethe*.

“It is only the mediocre who would like to put their limited peculiarities in the place of the unlimited whole, and to excuse their blunders under the plea of insuperable originality and independence.”—*Goethe*.

“Art redeems from decay the visitations of the divinity in man, and is a record of the best and happiest moments of the best and happiest minds.”—*Shelley*.

“If you accept your thoughts as inspirations from the Supreme Intelligence, obey them when they prescribe difficult duties, because they come only so long as they are used.”—*Emerson*.

“Man must become spiritualized the more, if his whole physical body is to be vitalized by what breathing creates.”—*Rudolf Steiner*.

“A person who is not an egoist at all is either a nonentity or a hypocrite. Education and discipline are given us in order that the Ego may gain grace, but an utterly destroyed egoism is a body bereft of its soul.”—*Chamberlain*.

“Reverence for ourselves is reverence for the divine in us.”

“Knowledge, yes; for the danger of dangers is illusion.”—*Emerson*.

“Passive enjoyment makes one common.”

“We see in the great body of Nature—that in turbulent weather, when the sun is shut up and clouded, the air is thick and dull—and our own spirits by secret compassion with the spirit of the air, are dull too. In clear strong sunshine, the air is quick and thin, and the spirits of all animals are of the same rarefied, active temper.”—*Thomas Vaughan.*

“Our joys and sorrows proceed from the dilatation and contraction of our inward quintessential light.”—*Thomas Vaughan.*

“Eloquence; It is the triumph of pure power, and it has a beautiful and prodigious surprise in it.”—*Emerson.*

“Go with mean people, and you think life is mean. Then read Plutarch, and the world is a proud place, peopled with men of positive quality, with heroes and demigods standing around us.”—*Emerson.*

“The Lord let the house of a brute to the soul of a man,
And the man said, “Am I your debtor?”

And the Lord said, “Not yet: but make it as clean as you can,
And then I will let you a better.”

—*Tennyson.*

“If a head and a book come into collision and a hollow sound results, it is not necessarily the fault of the book.”
—*Steiner.*

“Obedience is a very much overrated virtue. Obedience requires no thinking. Learn to think.”

“The light of every soul burns upward, but most of them are candles in the wind. Let us allow for atmospheric disturbances.” It is the duty of every candle to burn as brightly as possible, and not be extinguished entirely, leaving but a lump of grease and a black smudge remaining.

PRACTICAL PSYCHOLOGY

“Let every man be a Greek after his own fashion, but let him be a Greek.”

The average man shies at works on psychology and metaphysics, and states frankly that he does “not know what they are driving at.”

Another thing he does not know is that most of the writers on these subjects do not know either; but they are very skillful writers (much better writers than psychologists), so they shroud their natural absurdities beneath an inscrutable obscurity of language. As Lewes says, “Because their thought is so muddy that they cannot see its shallow bottom, they fancy they are profound.”

What they fancy does not matter much, but the worst of it is that the average man also fancies they are profound, and is frightened away from a thing which he ought to know, and which he could understand if the writers knew the subject well enough to put it clearly.

The average man is no fool, and would like to understand, but he despairs and cries out, as Byron did to Coleridge—

Explaining metaphysics to the nation,
I wish he would explain his explanation.

These writers sometimes confess to a policy of concealment; they write (they say) for the initiated. Why? Emerson says, “To accomplish anything excellent, the will must work for universal ends.”

This, if it means anything, means that the writer should reach the understanding of the average man. “Eloquence is the power to translate a truth into language perfectly intelligible to the person to whom you speak.” Do these writers, then, write that they may indulge in mutual admiration among themselves, and for the purpose

of overawing the average man, or must we suspect them of willful word-twisting which is intended to conceal their confusion and utter inability to arrive at definite conclusions?

At any rate, the average man generally credits them with more knowledge and subtlety than they possess; so, whether unintentionally involved or willfully cryptic, they are of no use to him.

The average man likes to see a skillful juggler, and is full of admiration of his feats of legerdemain. There is a kind of intellectual juggling frequently practised and much admired by certain schools of philosophy and psychology. There seems to be no object in it other than to excite applause, the same as the juggler who performs with his hands. It may also provide a living. It is a question, which is to be the most admired.

One thing is certain, when a man really knows a subject, he can tell it to the average man and be understood.

To think is not to feel—or even to know.

Man wants a psychology which he can feel; which he can live.

He wants an art which he can feel and live.

Art moulds the life. It is given to the soul and to the body for their enrichment.

In a deep and true sense there is an Art of living, which absorbs and expresses man's psychology.

It is expressed not only in his work, but in his life, and in the true Greek sense he then arrives at the happy condition where his Art is his Life; his Life is his Art; and the whole, his Soul's Salvation.

One should, after a thorough study of all the "ologies," evolve a set of principles. Not so rigid that they cannot be altered when experience shows their defects. Not so

elastic that they have not power of resistance. They must aspire to the godlike, but must not allow severity to extinguish sympathy. They must allow one to remain essentially human.

When this is accomplished and the principles evolved command your respect, then, but without offense to your fellowmen, **LIVE UP TO THEM**;—we can then paraphrase Goethe's famous saying, and advise, *Let every man be a *personality* after his own fashion, but let him be a *personality*.*

AURAL HARMONY

Part I

FRANKLIN W. ROBINSON

Price \$3.00, net

LONG a teacher of harmony, the author had come to feel an intense need for its presentation in a form that would seek to appeal to one's musical consciousness through the ear, and thus afford the power to hear what is written. This work is the result of his conclusions. At the end of a most illuminating preface, in which are treated the aspects of Physics, Physiology and Psychology and their relation to harmony-study, the inductive is chosen as the legitimate method of approach in a treatise on aural harmony, and the presentation proceeds accordingly. The work proper is divided into fifteen chapters. Opening with an analytical exposition of the Scale, it traverses all of the intermediary study features of its subject up to the Secondary Triads in Minor, with certain related inversions, and there it rests. The aural principle is maintained throughout, and each chapter concludes with a special, often illustrated, division called "aural practice." Nobody can gainsay the logic and appeal of this unique book, nor deny its need among harmony students.

New York · G. SCHIRMER · Boston

Boston Public Library
Central Library, Copley Square

Division of
Reference and Research Services

Music Department

The Date Due Card in the pocket indicates the date on or before which this book should be returned to the Library.

Please do not remove cards from this pocket.

1937
BOSTON PUBLIC LIBRARY



3 9999 08740 761 3

